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Bonnie Boss will perform on the marimba with the Rogue Valley Symphony, See Artscene, page 28, for details.

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ON THE COVER

Clockwise from lower left: Montague Brass Band, c. 1904 (SOURCE: Paul and Leah Reichman); Maypole dance (SOURCE: Larry McLane); Montague baseball team (SOURCE: Paul and Leah Reichman); climbing the mountains: Dollarhide trestle on the Siskiyou grade (SOURCE: Paul and Leah Reichman); waiting for the next train load of tourists, Colestin Springs Resort (SOURCE: Larry McLane); Ashland Normal School, 1907 (SOURCE: Ruth Minear Alborn).

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Editor: Eric Alan Managing Editor: Paul Westhelle Design/Production: Impact Publications Artscene Editor: Miki Smirl Poetry Editors: Vince & Patty Wixon Printing: Apple Press

NOVEMBER 1998

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The history of the State of Jefferson since the arrival of European settlers has been rich, varied, and sometimes disquieting. Throughout, it's provided colorful stories that have been preserved via the As It Was radio series. Seven years after the beginning of the series, some of the 1,200 stories aired thus far have been collected into a fascinating book, along with rare photos from the time. Here are excerpts from the book, compiled by Carol Barrett and John Baxter.

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Chamber Music Concerts presents



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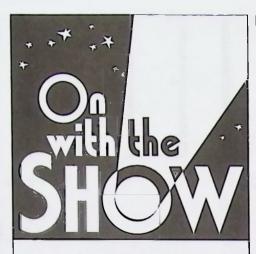
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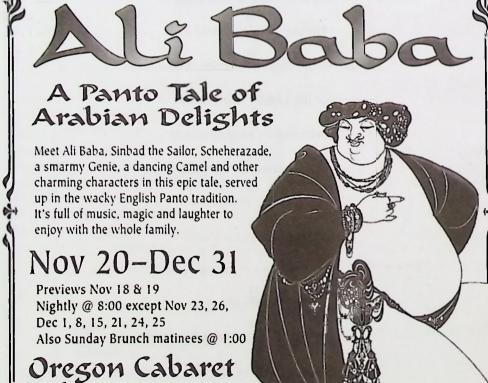
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TUNED IN

Ronald Kramer

Designing the Future of Public Radio

FINDING ANSWERS IS NOT

EASY BECAUSE THE WAY IN

WHICH WE "WIRE" OURSELVES

TOGETHER REALLY NEEDS TO

BE A REFLECTION OF OUR OWN

SENSE OF OUR PUBLIC

MISSION AND OUR BEST

THINKING ON HOW TO REALIZE

THOSE OBJECTIVES IN A

WORLD WHICH IS VERY

RAPIDLY CHANGING.

hen the Galaxy 4 satellite tumbled out of orbit last June it disrupted public radio and many other communication services throughout America. But the failure also grabbed public radio

by the collar and forced us all to look long, hard and hopefully wisely into the type of world we will all inhabit in the twenty-first century.

Galaxy 4 carried virtually all of public radio's network and satellite-distributed syndicated programming for U.S. public radio stations. Under a contract executed around 1990, Galaxy 4 had a guaranteed lifetime to 2003 and internal public radio budgeting had assumed that the satellite might actually remain in service as

late as 2005. On that timetable the public radio system had anticipated a fairly leisurely schedule for designing replacement facilities to deploy no sooner than five years from now. Besides the obvious advantage of having additional time in which to raise the funding for replacement interconnection facilities (the current system cost about \$50 million when originally deployed), the design schedule also permitted us to watch new technology and services unfold and the design a system which capitalized upon those developments.

Then Galaxy 4 failed and public radio was urgently confronted with new challenges. The replacement facilities rushed into service by the communication satellite vendors have a life expectancy of another seventeen months. By that time the public radio system needs to have designed, funded and deployed replacement interconnection facilities which will have a new op-

erational life. That means we're designing a system which needs to function effectively to serve the public's needs in the year 2010.

Rushing to confront this unexpected challenge, public radio stations across the

nation have been meeting with NPR, which manages the satellite system on behalf of the entire public radio system, to share thoughts about the needs we foresee for interconnection in the new millennium. Finding answers is not easy because the way in which we "wire" ourselves together really needs to be a reflection of our own sense of our public mission and our best thinking on how to realize those objectives in a world which is very rapidly changing.

Questions abound. Will national news programming still be delivered to audiences by local, terrestrial public radio stations or will such services increasingly be delivered directly to listeners via satellite, cable or Internet connection?

Will stations still need to have programming delivered at given instants, such as live news, or can programming be centrally stored and then called up "on demand" as needed by local stations? Currently, stations like JPR devote considerable resources to recording programming when it is "fed" on the current satellite system and replaying our own tape of the program when we broadcast it.

Should a new system use satellite technology at all or will the Internet, or other distribution systems, have developed the quality and reliability to serve the purposes until now filled by a satellite?

It has been many years since public

radio actually leased the interconnection facilities which tied our stations together. The public radio system opted for an ownership role when it designed the first satellite system (which went into service in 1980) because it lowered our long-term costs and provided us the ability to grow and refine our interconnection facilities as our programming and services evolved. Does that same model make sense for a new system to serve in a new millennium? Indeed, one of the questions on the table is whether we even need a complete "system." Will the communication and information world have so completely fragmented and changed in a new decade that each station could operate on a more "do it yourself" mode without central system scheduling and administration?

Perhaps the biggest issue involves the relationship between local stations and the central networks like National Public Radio (NPR) and Public Radio International (PRI). NPR and its member stations have debated aspects of their unique relationship for the past decade and, like most complex relationships, it is in a constant state of evolution. Indeed, I have frequently written about aspects of that debate in this space over the years. Now, suddenly, we need to design a system which anticipates the future nature of that relationship as it relates to the dissemination of programming and information because, ultimately, the hardware upon which stations broadcast is a concrete manifestation of our road map for accomplishing our objectives.

More so than any other dimension of the broadcasting and mass media industries, public broadcasting remains an industry which is mission-driven—committed to the broad principles of public service upon which radio was first founded. Now we need to gaze hurriedly into our crystal ball and join our sense of society's future structure and needs, along with our estimate of technology's evolution, and integrate those understandings into our sense of common purpose.

It's a tall order. Your thoughts in this undertaking are welcome.

Ron Kramer is Jefferson Public Radio's Executive Director.

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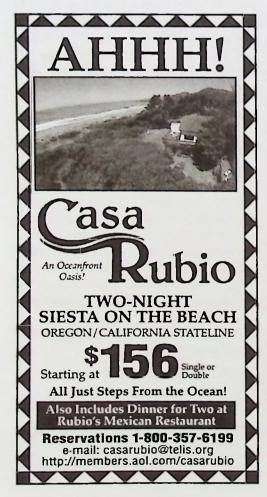
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JEFFERSON ALMANAC

John Darling

A Call for the Repleasuring of Life

n the warmer months, as each Saturday morning nears, I feel a lifting of the spirits because of one simple event: cruising the streets of Ashland with the children and going to yard sales. I used to think it was the lure of bargains or rare artifacts, a nearly archaeological sense of anticipation and discovery, but that's not the heart of it. It's compelling because it's about sheer pleasure. I dally and invite myself.

The yard sale, the potluck and the espresso shop are three of the best inventions of our generation, because they are about pleasure, done just for themselves in the moment and free of any big goal. They have in common that they are rather non-productive and they bring people together, kind of like the old village well, to stand about telling stories, sharing plans and cracking jokes. And of course, for an hour, no one can get to you on the phone, voice mail, email, or any other mail.

While stress now soars to new highs, we're beginning to recover some of our natural love of the pleasures of life which I strongly sense were at the heart of things before we got so civilized, so in touch and so damn busy. However, we have a persisting problem, which I will call Creeping Puritanism. This country was founded in large part by Puritans who hoped to cleanse life of all the pesky lures of the flesh, taste buds and brain biochemicals, which they saw as The Problem - dangerous, seductive and evil. To the good, however, this country was also founded in greater part by second and third sons who, because of primogeniture, were inheriting no real estate and faced either the factories of Europe or the vast freedoms, risks and opportunities of the New World. They yearned to embrace not only the liberty, but the pleasures (rewards) that came with it. These two forces war in the American psyche to this day.

We see it in the nearly schizoid response of Americans to the dalliances of the

prez - many of us, certainly all the official politico-religious-media establishments, wanting him put in stocks but most of us wanting to let him, and ourselves, have a life and live it as we see fit as long as we don't kill, steal, slander or in general hurt others or the environment. It's a new level of freedom being embraced just in this last generation and for most of us, it's a pleasure. We're learning to handle pleasure quite well.

Maybe our hangups go back even further than Puritanism, maybe to the savannas of Africa, where, without fang or claw of our own, we were imprinted with a sense of our vulnerability. We were surrounded by things which clearly could kill us. From this, we seem to retain the instinct to see danger all around us – in our food, in TV programming, in the atmosphere, in our sedentary routines, in sex, of course, and in our very thought patterns. We worry and struggle mightily to shore up these leaky defenses, yet oddly, we love all these dangers.

Everyday on the streets of our valley, I see the bumpersticker "Kill your television." O, most unkind Creeping Puritanism! TV as enemy, as danger. Let us do stress out. Are we so frail? I must respond that the thing, with all its lurid violence and carnality, cannot hurt you. Let it live. It's us in the box. Have you let yourself love Ally McBeal, whose intricacies, imagination and ribald humor match anything Shakespeare did? Have you overcome your dread of Bart Simpson, who, with his dufus dad, unabashedly plays out all our repressed follies? Have you longed for the energy, purpose and courage of our friends on ER? Have you embraced the one tool we've invented which truly allows us to still the baying hounds of worry, self-regulation and stress for one blessed hour? Even the commercials have made the leap into art, as they track all our buried desires, humor and vision.

But food strikes closest to home, as it is perhaps our dearest pleasure. When we have an ailment, even a cold, what is the first thing we do? We blame what we ate or drank, starting with the most pleasurable stuff first. At a recent potluck, a friend with migraines said he was given a list of foods to avoid. "I bet I know what's on the list," I said. "Chocolate, first of all, then wine, coffee, sweets, beer, cheese, olives, salt, peanut butter and anything else that's fun to put in your mouth." That's right, he said. How did you know? "It's Creeping Puritanism. We think the Supreme guy dislikes our pleasures, even though he gave us all the pleasure receptors to experience them and long for them." Now, says I, have the migraines stopped? No, he said. But it's a big stress to cut out those pleasures, right? Of course it is. And stress, as we have come to know, is a seedbed of countless ailments. It's enough to give you a migraine.

Is there any food pleasure higher than wine, which, as Ben Franklin said, was "proof the gods love us and want us to be happy?" Yet, even though it has been now proven wine is a supreme health food which cleanses the heart, there are whole Ashland potlucks without a drop of it or anything but fruit juices. Sometimes, I will go right out and buy a bottle for the party. It is quickly gulped by secretly thankful guests.

My dad smoked and drank a lot, hungrily and selfishly followed his scholarly passions, never exercised a step if he could avoid it, never regretted or feared anything that I could tell and died at 86. At the same time, Linda McCartney and others I know lived a clean, active, vegetarian life, feeling they were surrounded by dangers which could kill them, worried a lot about this, spent much time and effort defending themselves against such evils and died an early and painful death. Lesson? 1) The causal link either way is weak; stuff happens. 2) Maybe life doesn't want to come fully under our control. 3) Relax, we're not here long, nor should we try so hard to be. 4) Which is worse, a hormone-filled steak or a worryfilled day? 5) It's not us who are surrounded by menacing dangers; it's all the other living things, and their danger is us. But let's not worry about that.

John Darling is an Ashland writer, counselor and no-account pleasure seeker.

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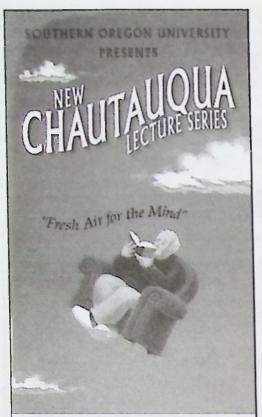
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JEFFERSON OUTLOOK

Russell Sadler

Industrial Age Dreams

or those brought up on the myths of the Industrial Age nothing dies harder than delusions of industrial grandeur. America came of age and mounted the international stage during the Industrial Age. Some of our most potent myths swirl about Henry Ford and his pioneering Model T assembly line, Andrew Carnegie and the Pittsburgh steel industry and William Randolph Hearst and Joseph Pulitzer and newspaper circulation wars. All were made possible by the Industrial Revolution.

America's unprecedented standard of living is a product of the Industrial Age. Organized labor won a larger part of the profits for workers' wages, especially in the 50 years after World War II when American manufacturing dominated world commerce.

The Industrial Age is over, according to the fashionable economists. American industrial jobs are shipped offshore to cheaper labor markets by international conglomerates. America does not have to make things any more. Manufacturing is for lesser countries. America will be the money and the brains behind world commerce. That quaint economic theory may yet be mugged by a brutal gang of facts. In this uncertainty, dreams of industrial grandeur live on in the hearts and minds of the middle-aged.

Oregon State Reps. Gary George, R-Newberg and Ted Ferrioli, R-John Day, told fellow members of the Oregon Senate Natural Resources Committee that they want to increase industrial development in the Columbia Gorge. Some legislators from Washington want to dismantle the Columbia River Gorge Natural Scenic Area to facilitate industrial development.

The Northwest landscape is littered with the shattered dreams of promoters. Iron deposits near Lake Oswego would make that Portland suburb the Pittsburgh of the west, according to its promoter. A small blast furnace operated in Oswego from 1867 to 1890 when it shut down because of the poor quality and limited supply of iron ore. The remains of the Northwest's first—and last—blast furnace is an artifact for playful chil-

dren in Oswego's George Rogers Park.

Bayocean, a sand spit in Tillamook County, was to become the Atlantic City of the Pacific Coast, according to its promoter. Bayocean washed into the sea in 1952, following decades of erosion. The dreams continue. So do the failures.

Many sawmills stand vacant or dismantled, mute testimony to the end of the old growth timber era many thought would never end. During the 1980s, Oregonians discovered private timber owners had logged all their old growth and there was no longer enough old growth on publicly-owned timber land to maintain historic levels of production and employment. They also learned a second growth timber industry did not need as many mills or people to work in them.

Several attempts to locate industrial manufacturing in rural Oregon during the post-World War II era when Oregon chased smokestacks like any other state promoting industrial development were spectacular failures. A pulp plant near Ft. Klamath that was to use the area's plentiful lodgepole pine failed and the plant was dismantled after years of sitting idle. A steel mill in Cascade Locks in the Columbia Gorge ended in an expensive bankruptcy for its promoters. In both cases the local labor force was too small and the commute too long for more employees. It was cheaper and more efficient to locate such plants nearer urban areas and let established distribution networks deliver labor and raw materials to the plant and ship the finished products.

Oregon tried to enter in the Space Age economy trying to lure work from Seattle's Boeing Company south in the early 1960s. Then-governor Mark Hatfield used money from the State Veterans Home Loan Fund to buy vacant land near Boardman. Grandly named the Boeing Space Age Industrial Park, the remote site along Interstate 84 was to become the home of Boeing's efforts to test booster rocket engines. Those contracts eventually went to companies in Texas and Alabama. Boeing went into the farming business at Boardman until their leased land

was finally acquired by local farmers who had built the community into one of the state's largest food processing centers.

The aluminum plants at Troutdale and Longview, Washington were not built by private business. They were built by the War Production Board during World War II using surplus electricity from Bonneville Dam to produce aluminum for warplane manufacture. Reynolds metals was drafted to run the plants and the government gave the obsolete plants to Reynolds at war's end. That is the beginning of the aluminum industry in the Northwest. More recent aluminum plants in the Gorge were built only because surplus electricity priced below market rates was available from the region's dams. There is no longer any electricity surplus in the Northwest and the aluminum industry remains economically viable only as long as it gets low electricity rates subsidized by the region's other industrial and residential rate-payers.

Recent experience shows that tourist-oriented industries and small manufacturing operations have the best chance of success in the towns along the Columbia Gorge and elsewhere in rural Oregon where natural resource industrialization died with the resource supply. Hood River, for example, has recovered from its loss of the timber industry and prospers again on a combination of windsurfing, fruit orchards, the relocation of regional telecommunications operations, a distiller and a remarkably successful regional brewing company. The Columbia River Gorge Scenic Area is the embodiment of this successful recovery strategy. Renewing industrial development pretensions simply destroys the economic value of the scenic assets of the Gorge.

The motive of Washington legislators in dismantling the Columbia River Gorge Scenic Area is transparent. The promoters in Southern Washington have always tried to sell the view that conservationists on the Oregon side have tried to preserve. One has to wonder about the motives of Oregon legislators from Newberg in the Willamette Valley and John Day in Eastern Oregon who advocate dumping this successful Gorge recovery strategy for the failed policies of the past with their delusions of industrial grandeur.

Russell Sadler's Oregon Outlook is heard Monday through Friday at 6:55 a.m. on JPR's Morning News and on the Jefferson Daily. You can participate in an interactive civic affairs forum moderated by Russell on the World Wide Web at http://www.jeffnet.org.



Bonnie Boss

Versatile marimba artist plays "glamor" instrument

Playing the glamor instrument of the percussion section keeps Bonnie Boss busy making music with the most glamorous stars of the entertainment industry. Most recently those glamor gigs have included Kenny Rogers, David Benoit, and Bernadette Peters.

Boss has also toured with pianist Roger Williams, performed on the Merv Griffin show, and played for the huge audience of Dr. Shuler's Hour of Power.

Her comfort level with celebrities is very high, because she has herself headlined entertainment for Admiral and Cunard Cruise Lines, usually on inland passage tours to Alaska.

And more percussion

Boss can do it all. In addition to performing on marimba with celebrities, Boss plays frequently as pit orchestra percussionist for the Thousand Oaks Civic Arts Plaza in Southern California — which means playing any and all percussion instruments on demand.

Mellow melodies from the calabash gourd

High-tech orchestral marimbas were not invented until the 1930s. In Africa and South America, however, marimbas are classic instruments that go back to the beginning of recorded history. Low-tech folk marimbas may be made for one person to play, or for many. The sound boxes that hang under each key are made from the big "bottle gourds" that grow on calabash vines. Old or new, "mellow" is the word for the marimba sound.

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As It Was

Jefferson Public Radio's popular, long-running program on the history of the region is now captured in book form.

n September 1, 1992, listeners to Jefferson Public Radio heard the first installment of As It Was, a radio series devoted to the history of Southern Oregon and Northern California.

Initial work on the radio series had begun months earlier, after the Southern Oregon Historical Society approached JPR with the suggestion of the program. The Historical Society offered JPR the services of a volunteer researcher and writer named

Hank Henry

Carol Barrett.

After Carol met with JPR staff, we decided to move ahead. We asked vet-

eran broadcaster Hank Henry to be the voice of the series, and retired Emmy Award-winning televi-

sion producer Bob Davy to produce the show. Bob was assisted for several years by another JPR volunteer, retired surgeon John Clarke.

Through the efforts of Carol, Hank, Bob and John, As It Was has become a daily presence on Jefferson Public Radio, and a favorite of listeners. The 2 1/2-minute program has aired weekdays on all three of Jefferson Public Radio's program services. Over 1,200 original episodes of As It Was have aired, with more to come.

When Carol Barrett suggested that the As It Was scripts might make for interesting reading in book form, this, too, seemed to fit

with JPR's mission. While JPR's primary activities show up on the radio dial, over the years we have branched into other media; first with The Jefferson



STORIES THAT WOULD **GIVE A SENSE OF THE** COLORFUL, VARIED-IF SOMETIMES

DISQUIETING—HISTORY

OF THE REGION, AND THEREBY GIVE US ALL A **RICHER SENSE OF WHAT** IT MEANS TO LIVE HERE. Monthly, and later with JEFFNET, JPR's non-profit Internet service

provider. While this is the first book ever published by JPR, we believe it serves not only to preserve a record of a successful radio series, but to bring the stories of



Bob Davy

As It Was to new audiences who may not have heard the radio program.

We never intended the radio series As It Was to be a comprehensive history of the State of Jefferson. Rather, we hoped to tell stories that would give a sense of the colorful, varied-if sometimes disquieting-history of the region, and thereby give

us all a richer sense of what it means to live here. While the series tells stories about the flavor of

early pioneer life, or amusing anecdotes of unusual characters, As It Was has never shied from the less pleasant aspects of our history and has included stories about the racism against Native Americans and the Chinese, the frontier violence, the sometimes



Carol Barrett

life-threatening hardships encountered by the region's early residents.

The book, taking a cue from the radio program, doesn't aim to do more than tell good stories. In preparing As It Was for publication, Carol went back through all the over 1,200

scripts and picked those that had special significance to the region's history, or were particularly amusing stories-and she included some personal

by Carol Barrett & John Baxter

favorites. Carol also located many historical photographs from private collections, some published in the book for the first time.

While the stories collected in this book bear witness to the strength and resilience of the residents of the State of Jefferson, this book itself is testimony to the inspiration, care and dedication of the volunteers who have helped build Jefferson Public Radio—and As It Was.

Excerpted here are stories and photographs from the book.

Who was First?

IT IS THOUGHT Jean Baptiste McKay was the first white man to enter the territory that is now Siskiyou County. But was he?

It is recorded that McKay camped near Sheep Rock in Shasta Valley. The question of who was first arises from the following story.

E. Watson obtained a ranch on the Salmon River's south fork. There was a large, very old pine tree lying on the ground when he arrived in 1867. The tree was cut up and a bullet was found in the very center. It was from a smooth bore gun and must have been lodged in the tree when it was a sapling. There were no scars, such as would have been made if the bullet had passed through the wood. The tree was estimated to be at least a hundred years old. That would have been about 50 years before McKay came into the area. The Indians didn't possess any fire arms at that time. So who shot that bullet into the pine sapling in the late 1700s?

Saddle Bags in the Siskiyous, Joseph Roy Jones

Butcher Hill

CHILDREN WITH FIREARMS are not just a problem of today. Back on August 19, 1906 a ten-year-old named Albert Holland went into C.C. Cady's store in Yreka and rented two twenty-two caliber rifles. With his two buddies, one 15 and the other 13, the trio went up Butcher Hill east of Yreka. On the hill were three powder houses, 12 feet by 14 feet, built of sandstone blocks. The houses contained dynamite that was used in gold mining operations. The one nearest town held 25 pounds of powder.

Five minutes before ten in the morning a tremendous double explosion was heard. A dense cloud of smoke rose and stones began dropping over a wide area. James Fairchild told:

"Small particles dropped all around us at first, then I saw a big stone making a beeline for me. I watched until it was close and stepped aside. It was a piece of concrete the size of a sugar bowl."

The explosion tore up 150 feet of railroad track. Fourteen windows were broken at the high school. Ten year old Holland lived for several days but couldn't tell what had happened. His two friends were never found.

Siskiyou Pioneer, 1993

Louis Remme's Great Ride

IN 1855, LOUIS REMME drove a herd of cattle to Sacramento and sold them for \$12,500. He deposited his money with the banking firm of Adams and Company. While he was eating his breakfast, he read in the newspaper that the parent banking company had failed.

Remme rushed to the Adams and Co. bank but already the doors were closed and other people were lined up hoping to get

their money back. Then Remme had an inspired thought. There were no trains and no telegraph. Maybe the Adams and Co. bank in Portland hadn't heard of the closure. Portland was 700 miles away.

Remme ran and got aboard a steamer headed 42 miles up river. Here he got a horse and began his ride to Portland. Occasionally, along the way, he stopped for a fresh horse. He went through Yreka, then Jacksonville, across the Rogue River and on to Eugene.

Remme made it to the Portland branch of the Adams and Co. bank just a few minutes before the steamer Columbia docked with the news of the bank closure. He and one other man were the only two to get their money. He had come 700 miles in five and a half days with only ten hours sleep.

Siskiyou Pioneer, 1977



O'Shaw homestead. Note gunports in cabin walls. Source: Larry McLane

PREVIOUS PAGE: Rocker box preferred by depression miners because it required little water. Source: Larry McLane

First Cross Country Auto Trip

COL. H. NELSON JACKSON was a restless man. He had just returned to San Francisco from Alaska, where he had been prospecting. On a whim he bet a man \$50 that he could drive across the United States in ninety days.

In 1903, cities like Boston wouldn't even allow automobiles inside the city limits and South Dakota banned them from the entire state. Undeterred, Jackson bought a two cylinder, 20 horse-power Winton. It was a chain driven car with the steering wheel on the right-hand side.

Sewall Crocker, an experienced chauffeur and mechanic, joined Jackson in the transcontinental venture and the two men took off from San Francisco May 23, 1903 at 20 miles per hour. The plan was to follow the wagon roads when possible, trails and creek beds when necessary, and go cross-country, improvising when all else failed. They carried a 20 gallon emergency gasoline tank, a rifle, pistols and canvas clothing.

On June 2 they approached Lakeview, Oregon. The town had been warned to expect a car going through at ninety miles an hour. Instead, the Winton limped in asking for a blacksmith shop. The car had already broken a spring. Many people had never seen an automobile so the whole town came out and staged a celebration. The men left behind a punctured tire with a discarded inner tube of real

rubber. It was cut in one-inch wide strips and sold to the boys for sling shots.

At one celebration in Idaho, the men acquired Bud, a bull terrier who went the rest of the way with them. The dog would sit in the seat beside the two men wearing goggles just like they did.

The block and tackle proved Jackson's most useful tool. One day they resorted to it 17 times to hoist them out of mud holes. Another time they went 16 hours without seeing a human being.

Chicago was the first stop where the men slept under a roof. From there on east the going was easier. They reached Fifth Ave., New York on Sunday, July 16, 1903. The trip had taken 63 1/2 days, far short of the 90 days Jackson had allowed for.

Schminck Scrapbooks #4, #5, #12, as told by Carl Pendleton



Crescent-City-Grants Pass stage. Passengers are posed in front of the largest Redwood along the road. Source: Larry McLane

Sugar Beet Industry

IN OCTOBER OF 1915 the Oregon-Utah Sugar Company advertised in the *Grants Pass Courier* saying they would build a factory in Grants Pass if Josephine County could sign up farmers to plant 5,000 acres of sugar beets. The town was delighted.

Farmers signed up thinking their future was assured, but not enough farmers signed up to make the 5,000 acre requirement. Even so, the company planned to go ahead. The site of the plant was located and construction began. Almost immediately a problem emerged.

Growing sugar beets requires a lot of water and Josephine County had lagged behind others in development of irrigation. A processing factory would also require a lot of water. A well was drilled which took care of the factory's supply. By May the beets had grown to ten inches in length. The conditions seemed favorable but by mid summer the beets had begun to shrivel. This lowered both the size and the sugar content.

In October the harvest began. The plant employed two shifts of workers. Visitors flocked to inspect the factory in action and they were impressed. Workers dressed all in white gave out samples of sugar at each stage of the processing. Outside, people watched the feeding pens where the waste pulp was given to cattle.

Looking ahead, the sugar company tried to convince the beet growers that they must develop an irrigation system in order to pro-

duce large, good quality beets. There was much opposition to the idea of forming an irrigation district even though World War I had begun and the demand for sugar was high. As a last resort, employees were offered incentives to plant beets but still the number needed for a profitable operation was not reached.

The second harvest in October, 1917 produced only enough beets for a 30 day run at the plant.

The next year, bonds were approved for an irrigation system but it was too late. The Grants Pass Sugar Beet Factory had died.

Josephine County Historical Highlights, Hill

Punch Boards

WILLIAM SHADRACH HAD a mercantile business on the lower Klamath River.

One day a man came in and sold him a punch board. A punch board had small round holes with a slip of paper folded inside. For 10 cents a customer got to punch out one hole. The paper inside would announce whether they were a winner or not. In this case the prizes were to be money. Like all gambling games, the money coming in was to be more than the money going out. Shadrach decided to try this on his customers. Shortly after he had bought the board, a stranger came into the store.

He bought ten punches and won a total of \$44. Shadrach quickly realized no punch board should pay out that kind of money. Putting two and two together, he knew he had been had. The seller of the punch board and the winner of the money were in this together.

Shadrach went in search of the men and when he found them he drew his gun and demanded his money back. Before the confrontation was over, Shadrach was shot in the shoulder and the customer who had won the money was dead—a pretty high price to pay for \$44 in winnings.

Siskiyou Pioneer, 1964

Denny Bar Stores

IN 1866 TOM AND JOE DENNY built a store with wide iron doors at Callahan's Ranch. It was called Denny Brothers. The store was so successful they wanted more money to expand so they approached their brother Albert. Gold had been discovered in the upper Trinity River area in the 1880s and the town of New River City was established to serve the area. Albert sold his ranch and opened a Denny's store there.

There was a Parker Denny Company in Etna and a store now called Denny and Bar Company in Callahan and Gazelle. In 1896 they reorganized these stores as Denny, Bar and Parker Company and branched out to a total of eight locations. Finally known as the Denny Bar Stores, they were the first real chain stores in the country. At first supplies were delivered by mule train but in 1896 roads were sufficiently improved to accommodate freight wagons. They did a thriving business supplying mines and were the first dealers in Studebaker cars (sometimes known by owners as E-M-F cars for "Every Morning Fixit").

After years in business, the Denny Bar stores were unable to compete with mail order retailers. They closed one store after another during the depression and never went back into business.

Siskiyou Pioneer, 1964 and 1967 · Trinity County Historical Society

Mt. Shasta Herald, January 12, 1978

Liberty Bell

THE PANAMA-PACIFIC INTERNATIONAL Exposition opened in San Francisco in February 1915. It celebrated the Panama Canal, which had opened the preceding August.

One of the great attractions of the Exposition was the Liberty Bell in the State of Pennsylvania building. It was the first time the bell was to be seen west of the Mississippi. To move to the exposition from Philadelphia, it traveled in a specially built gondola train car. The bell was lighted and draped in red, white and blue. The train included seven cars for the convenience of guardsmen and dignitaries. The prized gondola was on the back. When the train

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reached the Northwest, nine other trains sponsored by eastern groups joined the caravan. All traffic on the Southern Pacific lines was stopped for two days.

The train came through Roseburg late on the night of July 17, 1915. It arrived in Grants Pass at 2:10 the next morning. The late hour didn't deter thousands from coming to see the historic Liberty Bell in the ten minutes it remained in the station.

Medford was also allotted ten minutes. Here 5,000 turned out in the middle of the night. Ashland had 3,000 waiting to see the bell.

In Hornbrook, a delegation boarded to go the remainder of the way to San Francisco, where it arrived on July 17th.

Southern Oregon Historical Society Sentinel, Dec. 1987

Old Man of the Lake

IN 1928 PAUL HERRON, a guide at Crater Lake, sighted "The Old Man of the Lake." The name had been given to a large mountain hemlock log that fell into the lake. What makes it unusual is that it floats in a vertical position with just a few feet of the top sticking out of the water.

It has been explained that the hemlock had been growing with its roots entangled in rocks. When the tree fell into the lake, large rocks were still trapped in the roots, causing that end of the log to sink down into the water.

In 1938 the movement of the 'Old Man of the Lake' was charted for three months. It traveled a total of 67 miles, as much as three miles in one day.

The first record of a floating, upright log in Crater Lake was in 1896, reported by a man named Dillar. Again in 1903, William Stell and Fred Kiser saw a similar log and named it "Ilao." Mountain hemlock is a long lasting wood. The cold waters of the lake would add further to preserving wood. Is it possible that this tree that floats around today can be the same one that has been floating since 1896?

Smith Brothers Chronological History of Crater Lake

Census Machinery

THE 1890 CENSUS WAS to utilize the most modern methods. Census counting would make use of the recent development in electricity. The census collector was to call at each home with a printed blank. The answers to questions were to be written in the usual way. These answers were punched into a card by an operator using a machine that looked like a typewriter. The cards were about six and a half inches by three inches and where the hole was punched in the card indicated an answer to one of the questions. As many as 250 answers could be placed on one card. There were more possible answers to census questions but since some were contradictory, their space could be used by the answer to another question. For instance, a person could only be one of the following: Black, Asian, Hispanic or Caucasian.

When punched, the cards were taken, one at a time, and placed on a machine. When the lever was lowered, a series of pins were brought onto the surface of the card. Where a hole was punched, the pin dropped into contact with a mercury cup beneath, thus completing an electrical circuit. This counted the answers. After the counting, another electrical device sorted the cards according to groups or states.

The census machine was really very ingenious but still required a great deal of manual labor.

Ashland Daily Tidings Excerpts Vol. 4

CCC Men

THE CCC OPERATED under military authority. When enlistees arrived in camp, they were issued World War I uniforms, blankets, a bag filled with straw for a mattress and a mess kit.

When small groups went out on jobs, only a supervisor accompanied them. They would set up camp and remain until their job was done. Ross Youngblood was a supervisor in charge of about 40 boys one summer. He remembers that most were from the south and most had to be trained for the kind of work that was needed. Their job was to grub out current and gooseberry bushes that grew wild in the forests. The bushes were host to a disease that was killing the sugar pines and other valuable lumber trees.

CCC boys were paid \$30 a month. Of this, \$25 was sent back to the boy's family, while he received \$5. Considering how much a dollar bought during the depression, and that each CCC man got room and board, \$5 was a lot of spending money. When they were paid at the end of each month, dice and card games flourished. Soon some of the boys would be flush while others were left penniless until the next pay day.

Interview with Ross Youngblood.

Michael Feldman's Whad'ya Knows

All the News that Isn't

Henry Hyde? I'm not saying he's a hypocrite, but he missed a big opportunity to put his arm around Bill's shoulder and say, "Kid, I was your age once..."

The press, though, is so slanted: the headlines could have read "Clinton Beats Whitewater Rap," but no. Focus on one peccadillo. Peccadilloes?

You'd hate to think he ran for the Presidency just to meet girls. Or that Starr ran the investigation just to find out what happens when you do.

On The Russian Economy

If we're waiting for the Russians to get their house in order it might be a while. Been 1200 years so far.

Communists can't seem to get the hang of the stock market — go figure.

The summit was a big help of course — the one major reform the Russians came up with was to perforate the ruble and put it on a roll. On a roll at last!



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JOE |

NATURE NOTES

DOMESTICATION HAS TURNED

THE TURKEY INTO THE

TRUE BIMBOS OF THE BIRD

WORLD -BIG BREASTED AND

NOT TOO BRIGHT.

Frank Lang

The Turkey

he Americas provided the world its largest domesticated gallinaceous bird, a bird that you may very well eat this Thanksgiving. Gallinaceous birds belong to an order that include quail, grouse, sagehens, pheasants, guinea hens, peafowl, as in

peacocks, chickens, and, of course, the bird you may soon consume as endless sandwiches, soups, and hashes, the domestic turkey.

Our domesticated birds came to us in a round-about way. Europeans first encountered turkeys in Central America and Mexico in the 1500s as large tasty birds kept by local na-

tives. Columbus might have seen the birds on one of his later voyages west. Old dried carcasses found in the southwestern United States had crops full of maize and beans, evidence the local people kept the birds. Turkeys, taken back to Spain, bred readily in captivity. They went hence to France and thence to England, and then, full circle, back to North America with human emigrants from Europe. Domestication has turned the turkey into the true bimbos of the bird world —big breasted and not too bright.

This is not true of their wild relatives. Alert to the point of supernatural, the wily wild turkey seems to detect the slightest motion and then slip silently, invisibly away. The modern wild birds defy domestication. Peterson describes our wild turkeys as a streamlined version of the barnyard turkey.

One striking phenomenon is the turkey's ability to change the colors of its naked head and neck from blue and red to purple, violet and beyond. Depending on the turkey's state of mind, the passage of blood through a subepidermal network of arteries causes the color change.

In the male, that state of mind usually has to do with reproduction. The toms puff

up and gobble and strut about with tail feathers erect and fan-like, quills rattling, head ornaments tumescent—sights and sounds that hens find irresistible. The turkey is sociable, with flocks of ten to forty birds feeding together. Turkeys eat mast—

acorns that have accumulated on the forest floor—in abundance. Their powerful gizzards, which can reduce glass beads to powder in a moment, make quick work of acorns.

Wild turkeys originally ranged from New England south through Florida and Central America west to parts of Arizona and New Mexico, north to

South Dakota. Only recently have turkeys been introduced to new areas in the west and elsewhere as a game bird, including parts of Southwest Oregon.

Contrary to popular belief, our custom of consuming turkeys at Thanksgiving was not common until the beginning of the 19th Century. The noble resourceful wild turkey lost by one congressional vote of being selected as our national symbol. To call another person a turkey is not a compliment, unless, of course, you have the wild and not the domesticated bird in mind.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

Dos Alas / Two Wings

uba y Puerto Rico son de un pajaro las dos alas," Puerto Rican poet Lola Rodriguez del Tio wrote a century ago, meaning "Cuba and Puerto Rico are two wings of the same bird." In the company of Cuban poet Jose Marti, awash in the heady struggle for self-rule of their homelands, she foresaw "flowers or bullets in the same heart."

Today, the two islands are like twins separated at birth: culturally connected political opposites. *No importa*. When it comes to music and dance, the homeland is Africa and the New World explodes in sassy, virtuosic variations.

The program Dos Alas/Two Wings, the lead-off concert of the SOU Program Board and JPR's One World season, unites for the first time the best of the raucous traditions of Puerto Rican bomba and Cuban rumba. Los Hermanos Cepeda, a family of performers from Puerto Rico, teams up with Grupo AfroCuba de Matanzas for an evening of rumba and bomba music and dance that culminates in rumbombazo, an unprecedented "cocktail" mixture of the two traditions. Dos Alas/Two

Wings will be held at the Craterian Ginger Rogers Theater on November 16 at 8 p.m. The members of AfroCuba de Matanzas will give a percussion workshop at the theater the same day at 4:30 p.m.

Rumba and bomba are very similar to West African music and dance, yet uniquely Puerto Rican and Cuban. They are born out slavery and the social, economic and cultural conditions of their own soil.

DANCERS CHALLENGE
EACH OTHER WITH

EACH OTHER WITH
SYNCOPATED
EMBELLISHMENTS,
ISOLATING HIPS, HEADS,
SHOULDERS AND KNEES
IN ERUPTIONS OF

LIBIDINOUS ENERGY.

based on the heartbeat of the drum. Three drummers weave the beat together: two keep melodic rhythm while one dialogues with the dance. With loose limbs, buckled knees and vibrating torsos, the dancers-teenagers. matrons. macho grandpas-elaborate sensuously on a series of basic steps. Dancers challenge each other with syncopated embellishments, isolating hips, heads, shoulders and knees in eruptions of libidinous energy. Partners tease and chastise, flirt and compete without touching.

Both rumba and bomba are

Rumba and bomba may appear to be purely social dancing, yet imbedded in each is the world of

West and Central African sacred and spiritual beliefs. One of these traditions is *Lucumi*, which was brought by Africans taken as slaves to Cuba from the Yoruba culture (located in present day Nigeria). Lucumi, which is sometimes called "Santeria" outside of Cuba, is a religion that worships deities called Orishas, each of whom represents different forces of nature.

Grupo AfroCuba de Matanzas is based in the Cuban port of Matanzas, where ancient African re-

ligions are still a living day-to-day presence. When Africans were brought as slaves to here, they were allowed to create *cabildos*, cultural and spiritual mutual aid societies that were made up of members from the same African ethnic group. These societies are still in existence some two hundred years later. As members of the

cabildos, AfroCuba de Matanzas' repertoire includes arrangements of music and dance used in sacred/spiritual contexts CONTINUED ON PAGE 25

Tom Olbrich







ONLINE

Joe Loutzenhiser

The iMac and I

MACINTOSHES ARE

THE ROUGH EQUIVALENT OF

A V8 ENGINE IN A

FORD PINTO.

his month I forsake any literary pretension and give you my unexpurgated thoughts on Apple's new iMac computer. If you haven't already been subjected to the iMac marketing blitz you can get religion at www.apple.com/imac. The "i" in iMac is for Internet, and it purports itself to be the first "Internet computer." It

comes with built in networking, no floppy drive, and is relatively cheap compared to other Macs. It is somewhat similar to Oracle's CEO Larry Ellison's defunct network computer, but not dependent on a server. Steve Jobs and Larry Ellison are friends,

so perhaps Ellison has had an influence on Apple's product development.

Before I continue, I must disclose that I am not a Mac fanatic. The first computer I used was a Macintosh, but soon after I bought my own IBM PC and never looked back. I have occasionally used, and appreciated, Macs, but I have never understood their cult-like following.

The company I work for recently bought an iMac to use for Macintosh testing. I did not set it up. I just walked in one morning, and instead of doing my job I was drawn to this peculiar looking machine. Later I found out that it only took a few minutes to set up, just as Apple claims.

I opened my mind, cleared it of any prejudices and preconceptions, and approached the testing station where the machine hummed quietly.

Where's the mouse? Is that the mouse? That can't be the mouse. Hmmm, that's the mouse all right. I picked it up and set it down three or four times. It didn't feel right in my hand. It's perfectly round, and small to anyone not eight years old.

The iMac is for the Internet use, so let's launch Internet Explorer (IE) and surf about. I went to Aneiva's web site (www.aneiva.com) since it has beautiful

graphics from their game "Cydonia." Graphics looked good on the monitor. It does have a little misconvergence, but not enough to be an eyesore. It looks like other Macintosh monitors I've seen: good, but not great. The monitor is relatively small and built into the computer, so there is no possibility for upgrading. Using the mouse feels

I'll look at my son Lewis' site. He's so cute. Great googely moogely, I can't navigate between pages! What the heck is going on? I tried it on my Windows 98 machine and it works fine. After a little poking around my friend

discovered that by default IE on the Mac does not process redirection in Active Server Pages properly. That's Microsoft's problem, not Apple's. Changing IE to check for newer version of a page on every visit solved the problem. The mouse still feels funny.

Okay, let's try typing a little. Hmmm, feels cramped. I keep hitting the wrong keys. The up-arrow is too close to the shift key. It's like a laptop's keyboard-too small and not enough response, but acceptable. I wouldn't want to use such a keyboard for long periods of time. Can you plug in another keyboard I wonder, or a different mouse? This one feels weird.

The iMac is definitely stylish. It's small, cute, and translucent. It's like the invisible woman model they had at OMSI (Oregon Museum of Science and Industry) when I was a kid. You can see its viscera, although the iMac doesn't have reproductive organs to pique my curiosity. Its colors are kind of blah-I like the colors on the Apple eMates better. They're brighter and more green. The mouse is starting to bug me-and the keyboard too.

Let's try something with sound. Hmmm, can't seem to get any sound. Maybe I just don't know what to do. (Later I dis-



covered that the speakers were broken.) A replacement iMac has tinny audio-not surprising considering the small size of the speakers. Listening through the headphone jack sounds good, though. The mouse feels a little better. Maybe I'd get used to it, but it's awfully small in my hand. I can't figure out how to hold it to get the most effective movement.

Then we have the MacOS. Macintoshes are the rough equivalent of a V8 engine in a Ford Pinto: All that power, but it's all dragged down by an old creaky OS. When I use the iMac I get the same claustrophobic feeling I get with other MacOS machines. It seems sluggish and too "clicky." Too many steps to do something. It's too tedious and difficult to manage files. I don't like to click and hold to select from menus-I often choose the wrong thing accidentally, especially with the funky mouse. Using a computer should not be dependent on precise motor skills. Also, I miss having some kind of command line. Yes, I know it's retro. but I like it sometimes. Overall the iMac feels peppy, but not fast.

The iMac does come with a fair software bundle. The integrated program, Apple Works, Quicken, and Internet Explorer may be all the average user ever needs. A couple of games are included, one nifty ("MDK") and one inane.

Because I'm on a network, I won't get to try the modem, although I understand it has some of the 56K teething problems.

In final judgement I give it a B+. It only proposes to be so much-a network device. not a general-purpose computer. And for that it's pretty good. As a general-purpose computer I would give it a C, about the same as a \$999.00 Compag Presario. But the Compag has a better mouse.

Joseph Loutzenhiser works for Project A, an Ashland high-technology firm, and lives in Ashland with his wife and son. He has worked with computers for ten years both professionally and recreationally.

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ON THE SCENE

Dewey, Cheetham and Howe

Under the Hood with Click, Clack, and Co.

'mon! You think we got all day? We've got a show to do!" bellows Tom Magliozzi, as he arrives an hour late for today's recording of *Car Talk*. Ray, his younger, more punctual brother, rolls his eyes and smiles. Tom is greeted with cat calls of "Tommy!" from the staff.

"Where the heck were you?" asks Ray. "I've been here for two and a half hours," he says, exaggerating by nearly two hours.

"The traffic was murder coming in from the North End. Murder!"

"Traffic? What traffic?" Ray laughs. "You rode your bicycle!"

"The traffic on the sidewalks. All those damn pedestrians getting in my way."

Tom joins the Car Talk staff around the big wooden table in the "conference room" at WBUR-FM, most of whom have their feet up and are munching on some kind of fat and cholesterol-laden junk food. The conference room is right next to the studio where "the boys," as friends and colleagues know them, have been recording Car Talk since 1977, when it began quite by accident.

Back then, WBUR was a volunteer-staffed community radio station with a generic "fix it" call-in show on Sunday nights. One week, the Program Director thought it would be fun to do a show on auto repair, so he invited six area mechanics to appear, including Tom and Ray. Ray thought it was a dumb idea, so Tom went alone. More alone than he expected, as it turned out, since he was the only one of the six invitees to show up. For the next hour, Tom—all by himself—took questions about cars. And at the end of the show, the Program Director asked him if he could come back again next week.

"Can I bring my brother?" asked Tom.

"Sure," said the Program Director. But by the time Tom and Ray arrived the following week, the PD had been summarily fired. A lone note awaited them that said, "Have fun and watch your language." According to Ray, the first show was terrifying. He remembers that as the show began, battling deafening silence, he recited every single thing he knew about cars. That took 15 minutes. After that, according to Tom, the phone started ringing. And it's been ringing ever since.

"Did you get my salt and vinegar chips?" Tom asks, as the remains of a fried tortilla chip crumble into his beard, never to be heard from again. The table is an array of artery-clogging debris from the local convenience store, choices whimsically selected by the *Car Talk* intern with a few bucks from whomever's turn it was to be snack-chump of the week. The non-fat bean dip and pita bread which Producer Doug Berman insisted on, sit untouched even by Dougie, who's up to his third knuckle in the salsa jar twisting a tortilla chip.

"You guys ready?" Dougie asks, knowing the answer.

"What!"

"C'mon! I'm not ready! I just got here!!" It's clear that the kibitzing isn't over yet. Associate Producer Ken "Babyface" Rogers is discussing puzzlers with Ray, encouraging him to use a puzzler about trolleys in Brooklyn despite a lack of verifiable facts.

After two or three more "urgings" and final trips to the bathroom and the coffee machine, the boys and their staff stumble into the studio next door.

"Where's my [dumb] brother?" asks Ray. Somehow Tom has gotten lost between the conference room and the studio. A mock restaurant page goes out on the station intercom: "Tom Magliozzi, your table is ready." A few minutes later, Tom comes in laughing, balancing two orange sodas, a ginger ale, and a cup of coffee in a Styrofoam container.

"Can I borrow your pen?" Tom asks to nobody in particular. Everyone clutches their pens and avoids eye contact. Tom's hobby is stealing writing implements. ("At least he has a hobby," says his mother.)

John "Bugsy, Sebastian, Mr. Height, Sweet Cheeks, Twinkle Toes, Donut Breath, Make That Two Triple Cheeseburgers" Lawlor wags a finger of admonition at Tom while holding his three-dollar Parker close to his chest. Nobody in the office has lost more pens to Tom than Bugsy.

Tom makes his way into the studio's booth, where his brother has already made himself comfortable, taking the "good" chair—the one that still goes up and down and doesn't squeak as loudly. Engineer Jennifer Loeb futilely adjusts the mics and asks the talent to stay somewhere in the general vicinity of them. By the time she walks out of the room, Tom has already moved out of position.

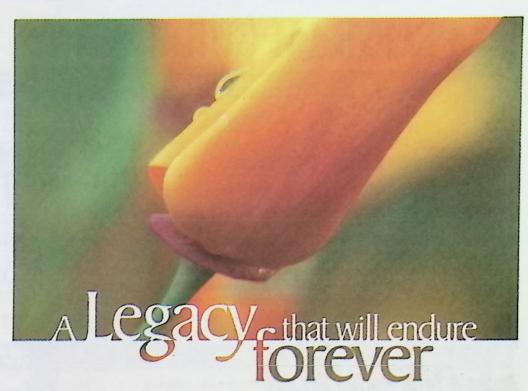
The whole place has the atmosphere of a good friend's kitchen. People are dressed casually (except Dougie, who always looks like he's slept in his clothes). Folks have their feet up, junk is spread over every flat surface. People are sipping coffee, laughing. There's no sign of nervousness or self-consciousness, no sense that almost three million people will tune in to hear what is said here over the next hour.

Ken is at the phone in the back of the control room, chatting amiably with today's first caller. Jennifer is checking levels. Bugsy is getting comfortable, leaning back in his chair with his hands behind his head, as if getting ready for a cozy nap. Dougie is in the booth giving Tom and Ray their regular pre-show pep talk, in which, among other things, he reminds them to answer the caller's questions... eventually. He pulls the door shut, comes back to the director's table, asks if everyone's ready, and orders the mics taken out.

Suddenly, the mics are off in final preparation for the show, and Tom and Ray's voices disappear. But through the glass in the studio, they can still be seen talking...laughing...

The tape machine rolls. The theme music starts. Bugsy gives Dougie a questioning look. Dougie nods back. Yes, he did puncture Tommy's Styrofoam cup while he was in the booth, creating a dribble glass. The mics are back up and Tom and Ray are still talking and laughing, only now they're on the air.

Dewey, Cheetham and Howe will once again provide legal advice to Tom and Ray Magliozzi when they are granted parole.



They'll benefit from the institutions we have invested our time and resources to create and be limited by our omissions.

Jefferson Public Radio is an institution that strives to contribute to the betterment of our culture by building tolerance for the expression of diverse viewpoints, promoting informed citizen participation toward forming effective government, and encouraging original creation in the arts.

We invite you to become a permanent part of our future. By naming Jefferson Public Radio in your will, you can ensure that future generations will have access to the same thought-provoking, inspiring public radio programming that you have come to value. Bequests are conservatively invested with only the interest and/or dividend income they generate used to support Jefferson Public Radio's service in Southern Oregon and Northern California. By managing bequests made to the Guild in this way, your gift truly becomes one that will have lasting impact on our community for decades to come.

To include Jefferson Public Radio in your will consult your attorney or personal advisor. The suggested description of our organization is "The JPR Foundation, Inc., which is an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

If you would like further information on making a bequest please contact us at (541) 552-6301.



PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE KSOR / KSRS / KNYR / KSRG

This month, JPR's Saturday Morning Opera will feature 3 strong women. On November 7th, Bellini's Norma; on the 14th, Massenet's Thais, and on the 21st, Claudio Monteverdi's Poppea. The Metropolitan Opera returns on November 28 at 10:30 with a special preview of the 1998-1999 season. There will be several new productions including Mozart's The Marriage of Figaro on December 5th, Verdi's La Traviata on December 19th, Donizetti's Lucia di Lammermoor on Januarary 16th and Carlisle Floyd's Susannah on April 3rd. Join host Peter Allen for the Texaco-Metropolitan Opera Broadcasts starting this month.

News & Information Service

KSJK / KAGI

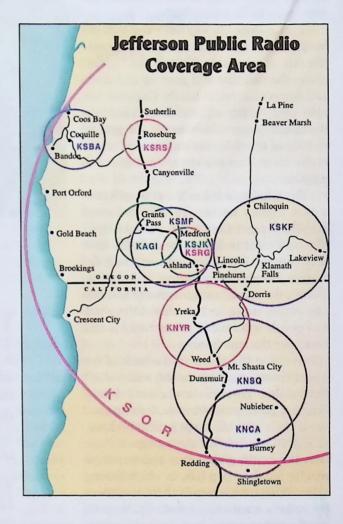
A Prairie Home Companion continues live during November with more great music & humor. Garrison's guests this month include Balfa Toujours, led by guitarist/singer Christine Balfa, humorist Roy Blount, Jr., slide guitarist Roy Rogers, and funny man John Twomey. Tune in to Garrison Keillor's A Prairie Home Companion Saturdays at 3:00 pm and Sundays at noon for original comedy sketches performed by Garrison and cast, music by guests from all genres, and stories from the town "that time forgot and decades cannot improve" in Garrison's signature monologue, "The News from Lake Wobegon."

Volunteer Profile: Caryn Fieger



News volunteer Caryn Fieger hails from Los Angeles but spent about 20 years living in the central Idaho mountains. As a resident in rural Idaho, she gained an appreciation of how important it is that JPR serve many of the communities throughout the State of Jefferson, no matter how remote. Caryn came to JPR as a volunteer a year ago, answering phones during the fund drive, then worked in the music library, filing CDs. It was as a student in a class taught by news director Lucy Edwards that Caryn found her passion. After the semester

ended, she was invited to join the news team at JPR. Under Lucy's tutelage, Caryn has grown as a correspondent and producer. "I can't say enough about how much Lucy has taught me about the news business," says Caryn enthusiastically. With the experience gained as a volunteer, she would like to become a foreign correspondent in Latin America. Caryn also finds time to run a successful business as a tile artist in the Rogue Valley. She sells through the Internet on her own web page. Listeners can hear Caryn Mondays and Thursdays on *The Jefferson Daily*.



KSOR

Dial Positions in Translator

Bandon 91.7 Big Bend, CA 91.3 Brookings 91.1 Burney 90.9 Camas Valley 88.7 Canvonville 91.9 Cave Junction 89.5 Chiloquin 91.7 Coquille 88.1 Coos Bay 89.1 Crescent City 91.7 Ft. Jones, Etna 91.1 Gasquet 89.1 Gold Beach 91.5 Grants Pass 88.9 Happy Camp 91.9

Klamath Falls 90.5 Lakeview 89.5 Langlois, Sixes 91.3 LaPine, Beaver Marsh 89.1 Lincoln 88.7 Mt. Shasta, McCloud, Dunsmuir 91.3 Merrill, Malin. Tulelake 91.9 Port Orford 90.5 Parts of Port Orford, Coquille 91.9 Redding 90.9 Roseburg 91.9 Sutherlin, Glide 89.3 Weed 89.5

KSOR 90.1 FM KSOR dial positions for translator communities listed on previous page KSRS 91.5 FM ROSEBURG

KNYR 91.3 FM YREKA

KSRG 88.3 FM ASHLAND

Monday t	hrough F	riday		Saturday		Sunday
5:00 Morning Edition 7:00 First Concert 12:00 News 12:06 Siskiyou Music Hall 4:00 All Things Considered	5:00	Jefferson Daily All Things Considered State Farm Music Hall	8:00 10:30 2:00 4:00 5:00 5:30	Weekend Edition First Concert JPR's Saturday Morning Opera Siskiyou Music Hall All Things Considered Common Ground On With the Show State Farm Music Hall	9:00 10:00 11:00 2:00 3:00 4:00 5:00	Weekend Edition Millennium of Music St. Paul Sunday Siskiyou Music Hall Indianapolis On The Ai Car Talk All Things Considered To the Best of Our Knowledge State Farm Music Hall

Rhythm & News

KSMF 89.1 FM

ASHLAND CAVE JCT. 90.9 FM GRANTS PASS TBA

KSBA 88.5 FM

COOS BAY PORT ORFORD 89.3 FM KSKF 90.9 FM

KLAMATH FALLS CALLAHAN 89.1 FM **KNCA** 89.7 FM BURNEY/REDDING KNSQ 88.1 FM MT. SHASTA YREKA 89.3 FM

Monday through Friday	Saturday	Sunday
5:00 Morning Edition 9:00 Open Air 3:00 All Things Considered 5:30 Jefferson Daily 6:00 World Café 8:00 Echoes 10:00 Open Air at Night	6:00 Weekend Edition 10:00 Living on Earth N. CALIFORNIA STATIONS ONLY: 10:30 California Report 11:00 Car Talk 12:00 West Coast Live 2:00 Afropop Worldwide 3:00 World Beat Show 5:00 All Things Considered 6:00 American Rhythm 8:00 Grateful Dead Hour 9:00 The Retro Lounge 10:00 Blues Show	6:00 Weekend Edition 9:00 Marian McPartland's Piano Jazz 10:00 Jazz Sunday 2:00 Le Show 3:00 Confessin' the Blues 4:00 New Dimensions 5:00 All Things Considered 6:00 Folk Show 9:00 Thistle & Shamrock 10:00 Music from the Hearts of Space 11:00 Possible Musics

News & Information

KSJK AM 1230

KAGI AM 930 **GRANTS PASS**

Monday t	rough Friday	Saturday	Sunday
5:00 BBC World Service	4:00 The Connection	6:00 BBC Newshour	6:00 BBC World Service
7:00 Diane Rehm Show 8:00 The Jefferson Exchange with Jeff Golden 10:00 Public Interest 11:00 Talk of the Nation 1:00 Monday: Talk of the Tow Tuesday: Healing Arts Wednesday: Word for the Wand Me & Marie Thursday: Latino USA Friday: Real Computing 1:30 Pacifica News 2:00 The World 3:00 Fresh Air with Terry Gross	6:00 Fresh Air (repeat of 3pm broadcast) 7:00 As It Happens 8:00 The Jefferson Exchange with Jeff Golden (repeat of 8am broadcast) 10:00 BBC World Service	7:00 Weekly Edition 8:00 Sound Money 9:00 Jefferson Weekly 10:00 West Coast Live 12:00 Whad'Ya Know 2:00 This American Life 3:00 A Prairie Home Companion with Garrison Keillor 5:00 Talk of the Town 5:30 Healing Arts 6:00 New Dimensions 7:00 Fresh Air Weekend 800 Tech Nation	8:00 To the Best of Our Knowledge 11:00 Sound Money 12:00 A Prairie Home Companion with Garrison Keillor 2:00 This American Life 3:00 Jefferson Weekly 4:00 Zorba Paster on Your Health 5:00 Sunday Rounds 7:00 People's Pharmacy 8:00 The Parent's Journa 9:00 BBC World Service

Program Producer Directory

NATIONAL PUBLIC RADIO

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ALL THINGS CONSIDERED: atc@npr.org AMERICA AND THE WORLD CAR TALK Call-in-number: 1-888-CAR-TALK PUBLIC INTEREST DIANE REHM SHOW - drehm@wamu.edu.com (202) 885-1230 Call-in line: 1-800-433-8850 LIVING ON EARTH Listener line: 1-800-218-9988 - loe@npr.org MARIAN McPARTLAND'S PIANO JAZZ MORNING EDITION Listener line: (202) 842-5044 SELECTED SHORTS TALK OF THE NATION THISTLE & SHAMROCK WAIT WAIT ... DON'T TELL ME WEEKEND EDITION Listener line: (202) 371-1775

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OAKLAND CA 94610

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feedback@namu.org MILLENNIUM OF MUSIC

WETA-FM PO BOX 2626, WASHINGTON DC 20006

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OREGON OUTLOOK / JEFFERSON EXCHANGE RUSSELL SADLER SOU COMMUNICATIONS DEPARTMENT 1250 SISKIYOU BOULEVARD

PACIFICA NEWS - http://www.pacifica.org

WEST COAST LIVE 915 COLE ST., SUITE 124 SAN FRANCISCO CA 94117 (415) 664-9500

ASHLAND OR 97520

CLASSICS NEWS SERVICE

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KSRS 91.5 FM ROSEBURG

KNYR 91.3 FM YREKA

KSRG 88.3 FM

ASHLAND

KSOR dial positions for translator communities listed on page 18

MONDAY-FRIDAY

5:00-6:50 am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries. Hosted by Kelly Minnis.

7:00am-Noon

First Concert

Classical music, with hosts Don Matthews, John Baxter, and Julie Amacher. Includes: NPR news at 7:01 and 8:01, Earth and Sky at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am.

> Noon-12:06pm **NPR** News

12:06-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Eric Teel and Milt Goldman. Includes As It Was at 1:00 pm and Earth & Sky at 3:30 pm.

4:00-4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

SATURDAYS

6:00-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

First Concert

Classical music to start your weekend. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, and As It Was at 9:30am.

10:30-2:00pm

JPR's Saturday Morning Opera

2:00-4:00pm

Siskiyou Music Hall

Music from Jefferson Public Radio's classical library.

4:00-5:00nm

All Things Considered

The latest international and national news from NPR.

5:00-5:30pm

Common Ground

5:30-7:00pm On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Louise Vahle and Brandi Parisi.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am

Millenium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm

Siskiyou Music Hall

Music from Jefferson Public Radio's classical library.

2:00-3:00pm

Indianapolis On The Air

3:00-4:00pm

CarTalk

Click and Clack come to the Classics!

4:00-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-7:00pm

To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.

EATURED WORKS

* indicates November birthday

First Concert

- Nov 2 M Ditters von Ditterdorf*: Symphony in C
- Nov 3 T Bellini*: Trumpet Concerto in Eb
- Nov 4 W Chopin: Piano Concerto in Bb minor
- Nov 5 T Debussy: Suite Bergamasque with Walter Gieseking*
- Nov 6 F John Philip Sousa*: Marches
- Nov 9 M Bax: November Woods
- Nov 10 T Couperin*: Deuxieme Concert
- Nov 11 W Haydn: Symphony #64, Tempura mutantur
- Nov 12 T Borodin*: String Quartet #2 in D
- Nov 13 F Chadwick*: Symphonic Poem, Tam O'Shanter
- Nov 16 M Copland: 4 Dance Episodes from Rodeo
- Nov 17 T Mozart: Symphony #29 in A. K. 201
- Nov 18 W Weber*: Quintet for clarinet and strings
- Nov 19 T Ippolitov-Ivanov*: Caucasian Sketches
- Nov 20 F Beethoven: Piano Trio #11 in G, op. 121a
- Nov 23 M Falla*: Pieces espagnoles
- Nov 24 T Schnittke*: String Quartet #3
- Nov 25 W Thomson*: The River
- Nov 26 T William Schuman: New England Triptych
- Nov 27 F Krommer*: Concertino for Flute and Oboe
- Nov 30 M Brahms: Violin sonata #3 in d minor, op. 108

Siskiyou Music Hall

- Nov 2 M Britten: Young Person's Guide to the Orchestra
- Nov 3 T Reinecke: Piano Concerto No. 2 in E
- Nov 4 Mozart: String Quartet in A K. 464
- Nov 5 Paganini: Violin Concerto No. 1 in D
- Nov 6 F Strauss: Ein Heldenleben
- Nov 9 M Field: Piano Concerto No. 3
- Nov 10 T Schumann: Fantasy in C
- Nov 11 W Rimsky-Korsakov: Symphony No. 3 in C
- Nov 12 T Bruch: Symphony No. 1 in E flat
- Nov 13 F Scriabin: Symphony No. 2
- Nov 16 M Mozart: Piano Concerto No. 17 in G
- Nov 17 T Tchaikovsky: Symphony No. 3 in D
- Nov 18 W Weber*: Piano Concerto No. 1 in C
- Nov 19 T Sibelius: Symphony No. 5 in E flat
- Nov 20 F Marais: La Gamme
- Nov 23 M Falla*: The Three Cornered Hat
- Nov 24 T Beethoven: Piano Sonata Op. 111
- Nov 25 W Schubert: Piano Sonata No. 21
- Nov 26 T Tartini: Sonata in A minor
- Nov 27 F Brahms: Serenade No. 1 in D
- Nov 30 M Alkan*: Grand Sonata for Piano "The Four Ages"

HIGHLIGHTS

JPR Saturday Morning Opera

Nov 7 Norma by Bellini

Joan Sutherland, Marilyn Horne, John Alexander, Richard Cross, Yvonne Minton, Joseph Ward. The London Symphony Orchestra and Chorus, Richard Bonynge, conductor.

Nov 14 Thais by Massenet

Anna Moffo, Gabriel Bacquier, Jose Carreras, Justino Diaz, Patricia Clark, Antonia Butler, Elizabeth Bainbridge, Jessica Cash, Leslie Fyson. The New

Philharmonia Orchestra and The Ambrosian Opera Chorus, Julius Rudel, conductor.

Nov 21 L'Incoronazione di Poppea by Monteverdi Arleen Auger, Nella Jones, Linda Hirst, Gregory Reinhart, James Bowman, Sarah Leonard, Adrian Thompson, Catherine Denley. The City of London Baroque Sinfonia, Richard Hickox, conductor

Nov 28 The Texaco-Metropolitan Opera with Peter Allen. The MET Season Preview

Saint Paul Sunday

Nov 1 Garrick Ohlsson, piano

Handel: Suite in F; Beethoven: Rondo, Allegretto from Sonata in G, op 31, #1; Schubert: Rondo, Allegretto from Sonata in A, D. 959; Chopin: Scherzo #3 in C# minor, op. 39

Nov 8 Mark O'Connor, violin

Cricket Dance, Caprice #4 in D, Improvisation, Fancy Stops and Goes, Flailing, Midnight on the Water, Follow the Scout, Appalachia Waltz, Star Spangled Banner/Amazing Grace

Nov 15 The London Brass

Dowland: Airs and Dances; Giovanni Gabrieli: Canzon Septimi Toni a 8, Canzon IX a 8; Hart: Variations from Haydn's Surprise Symphony; Duke Ellington/Juan Timol: Caravan

Nov 22 The Los Angeles Guitar Quartet

York: Bantu; Bach: Brandenburg Concerto #3, mvmt 3; Johanson: On All Fours; Horacio Salinas and Inti Illimani: Two Chilean Dances; York: Quiccan; Bogdanovich: Lyric Quartet; Los Angeles Guitar Quartet: Pachelbel's Loose Canon

Nov 29 The Golub-Kaplan-Carr Trio Program repertoire to be determined



Nightly at 7pm on CLASSICS & NEWS

ASHLAND Laurie Bixby, Bill Cobb **MEDFORD** Bill Dorris, Nancy Leonard, Rory Wold CENTRAL POINT Stan Henderer GRANTS PASS David Wise JACKSONVILLE Judi Johnson NORTH BEND Ray Prather KLAMATH FALLS Debbie Thompson

rroarsqueeal clickclack tappatappa ticktick ee-ee-eee car talk



Mixing wisecracks

with muffler problems and



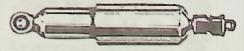
word puzzles



with wheel alignment, Tom & Ray Magliozzi take the fear out of car repair.

Saturdays at 11am on the **Rhythm & News Service**

Sundays at 3pm on the Classics & News Service



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American Red Cross / Rogue Valley Chapter http://www.jeffnet.org/redcross

> BandWorld Magazine http://www.jeffnet.org/bandworld

Best Foot Forward http://www.jeffnet.org/bestfoot

Blue Feather Products http://www.blue-feather.com

Chateaulin http://www.chateaulin.com

City of Medford http://www.ci.medford.or.us

Computer Assistance
http://www.jeffnet.org/computerassistance/compasst.

Jefferson Public Radio http://www.jeffnet.org

JEFFNET

http://www.jeffnet.org

The Oregon Cabaret Theatre http://www.oregoncabaret.com

Rogue Valley Symphony http://www.rvsymphony.org



Rhythm & News Service

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COOS BAY PORT ORFORD 89.3 FM KSKF 90.9 FM

KNCA 89.7 FM BURNEY/REDDING KNSQ 88.1 FM

MONDAY-FRIDAY

5:00-9:00am Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, and Russel Sadler's Oregon Outlook at 6:55. Hosted by Kelly Minnis

9:00am-3:00pm Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Maria Kelly and Eric Alan. Includes NPR news updates at a minute past each hour and As It Was at 10:30am.

3:00-5:30pm

All Things Considered

The lastest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30-6:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

6:00-8:00pm

The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-10:00pm

Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am

Open Air at Night

Join host Johnathon Allen as he serves up a nighttime mix of jazz. singer/songwriters, world music, and other surprises to take you adventurously late into the night.

SATURDAYS

6:00-10:00am

Weekend Edition

The latest national and international news from NPR.

10:00-11:00am

Living on Earth

NPR's weekly newsmagazine provides this additional halfhour of environmental news (completely new material from Friday's edition).

NORTHERN CALIFORNIA ONLY:

10:30 am

California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

2:00-3:00pm

AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm

The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music. Hosted by Heidi Thomas.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-8:00pm

American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00-9:00pm

The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm

The Retro Lounge

Lars & The Nurse present all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it deja vu? Or what?

10:00-2:00am
The Blues Show

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen – and a visit from "The Puzzle Guy."

9:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00pm

Jazz Sunday

Contemporary jazz. Hosted by George Ewart.

2:00-3:00pm Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

3:00-4:00pm

Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-9:00pm

The Folk Show

Frances Oyung brings you the best in contemporary folk music.

9:00-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-2:00am

Possible Musics

Space music and new age music in an interesting soundscape.

HIGHLIGHTS

Marian McPartiand's Piano Jazz

Nov 1 Marilyn Crispell

Critics hail pianist Marilyn Crispell as "a luminous presence at the forefront of creative music." She plays free jazz with an elegantly evocative and disciplined style.

Nov 8 David Sanchez

Capitalizing on his innate sense of rhythm, saxophonist David Sanchez weaves the multi-cultural threads of Latin American and North American music into a colorful tapestry.

Nov 15 Regina Carter

Violinist Regina Carter is on a mission to make a meaningful contribution to the jazz world, challenging preconceptions about the violin.

Nov 22 Mark Murphy

Long regarded as one of the world's hippest jazz vocalist, he approaches each song with a rhythmic sense of swing. He'll be accompanied by bassist Sean Smith and host Mary McPartland.

Nov 29 Dorothy Donegan

Dorothy Donegan's technical command of the piano was nothing short of breath-taking and Piano Jazz presents this encore broadcast in her memory.

New Dimensions

- Nov 7 Towards a New Eco-Ethic with Doug
 Thompkins
- Nov 14 Self-Mastery with Grandmaster Tae Yun Kim
- Nov 21 The Mythology of the Media with George Gerbner
- Nov 28 The Mindful Path with Sharon Salzberg

Confessin' the Blues

Nov 1 Baby Please Don't Go

- Nov 8 From the "Y" Stacks
- Nov 15 The Next Generation of Blues Guitarists
- Nov 22 From the "Z" Stacks
- Nov 29 How Many Players Does It Take To Make A
 Blues Recording

Thistle and Shamrock

- Nov 1 A Celtic Harvest We reap the rewards of another season of new releases including Battlefield Blues' latest.
- Nov 8 The Water is Wide The Appalachian/Celtic musical connection is celebrated with a variety of artists from both sides of the water.
- Nov 15 Tributes Music honiring notable characters from history, including William "Braveheart" Wallace, St. Bridget, Woody Guthrie, and Robert Louis Stevenson.
- Nov 22 The Breton Collection Traditional dance melodies and pan-Celtic flavors from Brittany.
- Nov 29 A Celtic Feast A festival of food and drink in Celtic music with Altan, Kipps Bay, and Iron Horse all on the menu.



Marian McPartland welcomes violinist Regina Carter, November 15 on the Rhythm & News Service.

A "Heart Healthy" recipe from



Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on Zorba Paster on Your Health, Sundays at 4pm on JPR's News & Information Service. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

RISE 'N SHINE BREAKFAST FRUIT SHAKE

Courtesy of the California Prune Council (serves 4)

- 3 Cups Mangos, diced (2-3 mangoes)
- 1 Cup Banana, diced
- 2 Tbsp Fresh lime juice, or to taste
- 11/2 Cups Orange juice, more as needed
- 11/2 Cups Papaya, diced
- 1 Cup Pineapple, diced
- 1/3 Cups Confectioner's sugar
- 3 Tbsp Unsweetened shredded coconut.toasted
- Fresh mint leaves or nutmeg

Combine all ingredients except ice in electric blender. Blend until smooth. While motor is running, add ice, one cube at a time. Continue to blend until smooth.

Calories 12% (242 cal) Protein 11% (5.6 g) Carbohydrate 16% (55 g) Total Fat 2% (1.7 g) Saturated Fat 4% (0.96 g)

Calories from Protein: 9% Carbohydrate: 85% Fat: 6%

Jefferson Public Radio

E-Mail Directory

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Programming e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (http://www.npr.org/programs). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center (http://www.jeffnet.org/Control_Center/prr.html). Also use this address for:

- Questions about programming volunteer opportunities
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Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

News & Information Service

KSJK AM 1230 TALENT KAGI AM 930 GRANTS PASS

(MONDAY-FRIDAY

5:00-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7am-8am

The Diane Rehm Show

The most prestigious public radio call-in talk show in Washington, D.C. is now nationwide! Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00-10:00am

The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.

Public Interest

A lively call-in program featuring distinguished guests from the world of science, politics, literature, sports and the arts.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program. Ray Suarez hosts, with Ira Flatow sitting in on Science Fridays.

1:00PM-1:30PM

MONDAY

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more.

TUESDAY

Healing Arts

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY

Word for the Wise

Host Kathleen Taylor opens the books on one of America's favorite topics—our language, in this two-minute glimpse into the intriguing world of words.

Me and Mario

Mario Cuomo, former governor of New York and political scientist Dr. Alan Chartock bring listeners a special blend of political repartee, good humor, and serious discussion.

THURSDAY Latino USA

A weekly journal of Latino news and culture (in English).

FRIDAY

Real Computing

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

1:30pm-2:00pm

Pacifica News

National and international news from the Pacifica News Service.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events,

people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host, who allows guests to shine, interviews people with specialties as diverse as literature and economics.

4:00pm-6:00pm

The Connection with Christopher Lydon

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Host Christopher Lydon is a veteran news anchor with experience covering politics for the Boston Globe and the New York Times.

6:00-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-11:00pm

BBC World Service

SATURDAYS

6:00am-7:00am

BBC Newshour

7:00am-8:00am

Weekly Edition

8:00am-9:00am

Sound Money

Bob Potter hosts this weekly program of financial advice.

9:00am-10:00am

Jefferson Weekly

Don Matthews hosts a one hour compilation of feature stories & commentaries from JPR's premiere news magazine, The Jefferson Daily.

10:00am-12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

This American Life

Hosted by talented producer Ira Glass, This American Life doc-

uments and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to soldout audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-5:30pm

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues-and more. (Repeats Mondays at 1:00pm.)

5:30pm-6:00pm

The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm

New Dimensions

7:00pm-8:00pm

Fresh Air Weekend

8:00pm-9:00pm

Tech Nation

9:00pm-Midnight

BBC World Service

News and features from the British Broadcasting Service.

SUNDAYS

6:00am-8:00am **BBC World Service**

8:00-11:00am To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

11:00am-12:00pm

Sound Money

Repeat of Saturday broadcast.

12:00-2:00pm

A Prairie Home Companion with Garrison Keillor

2:00pm-3:00pm

This American Life

3:00pm-4:00pm

Jefferson Weekly

4:00pm-5:00pm

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-7:00pm

Sunday Rounds

Award-winning broadcaster and medical journalist John Stupak interviews recognized medical experts, authors and research scientists in this two-hour weekly national call-in. To participate, call 1-800-SUNDAYS.

7:00pm-8:00pm

People's Pharmacy

8:00pm-9:00pm

The Parent's Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

9:00pm-Midnight

BBC World Service

News and features from the British Broadcasting Service.

DOS ALAS From p. 13

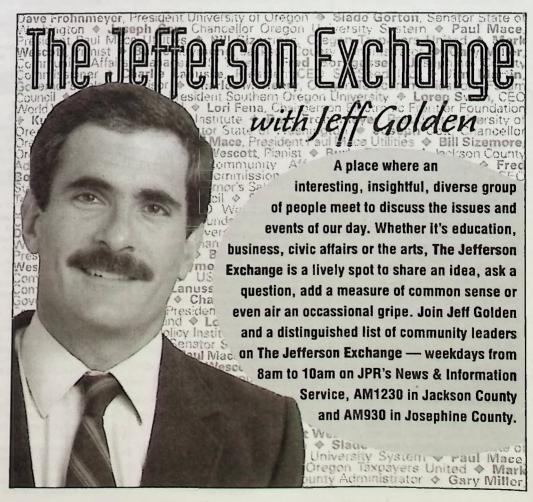
keeping alive traditions that are found nowhere else. The deep, rich music of these AfroCuban styles is the root of today's Cuban sound experiencing a wave of new found popularity around the world with such groups as Cubanismo! and Los Van Van. (Those two groups performed together at the Britt Festivals this year). The sound is known as rumba and AfroCuba's presentation includes the sacred bata drum as well as the conga drums featured in secular rumba forms.

Los Hermanos Cepeda is one of several families groups of La Familia Cepeda from Santurce, Puerto Rico, Known as "the patriarch family of bomba" in the Island and among Puerto Ricans abroad, they bring to the stage the same improvisational spontaneity, vitality and playfulness that characterizes bomba parties (bombazos) in the community. The patriarch of the Cepeda family, Don Rafael, was recognized in 1983 with the National Endowment for the Arts

National Heritage Fellowship for insuring "that this paramount expression of the Afro-Puerto Rican experience will be carried into the future." Upon his death two years ago, the Governor of Puerto Rico declared three days of mourning and re-named his street "Calle Rafael Cepeda Atiles." Dos Alas/Two Wings is Los Hermanos Cepeda's first U.S. tour.

The Dos Alas/Two Wings tour is the brainchild of an organization called City-Lore in New York City and is made possible in part by support from the National Endowment for the Arts, the Lila Wallace/ Reader's Digest Arts Partners Program, and the Rockefeller Foundation. The Medford performance is supported in part by the Western States Arts Federation and the Oregon Arts Commission.

For tickets to Dos Alas/Two Wings, call 541-779-3000. To register for the percussion workshop call 541-552-6331.



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Jefferson Public Radio gratefully recognizes the many businesses and individuals who help make our programming possible through program underwriting. We encourage you to patronize them and let them know that you share their interest in your favorite programs.

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LIVING LIGHTLY

A WONDER OF POSSIBILITIES

EXISTS FOR THE FUTURE

DIRECTION OF THE GROWTH

AND DEVELOPMENT OF THE

JEFFERSON STATE REGION

AND ITS RELATION TO ITS

WATER RESOURCES.

Kirk Evans

Water Awareness

ur societal consideration of water usage and its function in living processes is undergoing a dramatic change. A growing awareness can be seen in community workshops, government agendas, and corporate task forces. A journey through the annals of the past reveals that the State of Jefferson has a rich water history. Explor-

ing some of this history allows us to recognize the importance of the heritage of our local water resources and have a better understanding of the needs and opportunities for strengthening that heritage.

Since 1989 I have been researching water-related phenomena and the models which attempt explanation. My effort to gain a glimpse into the mysteries

surrounding water first took me far from the Rogue Valley, though I was locally born and raised. Then, my curiosity steered my focus to my own backyard. What I found both thrilled and surprised me-a rich historical legacy of water culture beginning with the earliest Native American oral traditions, and continuing with the settlers. Water found itself the center of civic, commercial and private efforts of the time. On June 11, 1911, an article in the Ashland Daily Tidings reported that Ashland is "striding toward her manifest destiny as a greatest American watering and health resort." This article supports how truly fortunate we are to live in such a water-enriched area.

Other history supports this fortune as well. The noted conservationist John Muir, as he passed through the Rogue Valley in the early 1900s, recorded in his writings that the region is "the most livable of places." He praised its amazing climate and waters. Other people came to explore and heal in local waters, such as the Helman Yellow Sulfur Springs and the Natatorium with its five white sulfur springs. In a 1909 pub-

lication entitled "Ashland—Where the Palms meets the Pines," below a picture of "Watson Falls" in Ashland's city park, one reads of the "ideal climate, pure mountain water, the ozone of mountain and forest, scenery unequaled, and a wealth of mineral springs and natural water, some valuable for table use, others for their therapeutic qualities."

Views of the local waters have changed; but as new methods have been developed to measure water's capacity to support life, one still finds the waters of this region to be among the finest anywhere.

A fairly recent development in water's local heritage was the creation of the Red Buttes Wilderness Area in the Siskiyou mountain range—part of a

bio-region which has recently been noted as one of only six other areas in the world with such a plethora of botanical diversity. The Red Buttes Wilderness area was at one time ocean bottom. Then it rose to become islands in the Pacific. Now it's the headwaters of the Applegate River drainage.

A wonder of possibilities exists for the future direction of the growth and development of the Jefferson State region and its relation to its water resources. From the Klamaths in the east to the Siskiyous in the west, we are blessed with ancient mountains protecting and producing living waters. A hot spot where these waters can be readily found exists around and within the city of Ashland. The Greensprings and the Buckhorn (Tolman) Springs occur southeast of the town. The famous Lithia water source is found below Emigrant Lake, where it is piped through the city to the water pavilion in the park. Toward the northwest, one finds the Jackson Hot Springs. The efforts of the Save Our Springs (SOS) coalition has created a foundation to transform the land at the Jackson

Hot Springs into a resort/healing spa, botanical gardens, and educational facility.

The reflection and concern for our local water resources can also be exemplified in new programs now available at Southern Oregon University. Water sciences have become a specialty and focus within the Geology Department. The University also now offers a B.S. in Environmental Studies. This program trains scientists from different disciplines to work cooperatively on projects. Many of the program's projects revolve around water issues.

Many new scientific methods modeling water functions and interactions with living systems are being developed; and the interest in this expanding consciousness is not restricted to the laboratory and classroom. One idea now circulating (which I would like to see become reality) is the conversion of the recently closed Pacific Northwest Museum of Natural History into an interactive Museum of Water Sciences and History. Dedicated to both research and education, the facility would serve the inter-disciplinary needs of a more dynamic and intricate educational research establishment, while satisfying individual curiosity with up-to-date, delightful, and intriguing exhibits. A focal point for public, educational, and business interests, this facility would integrate past history, present concerns, and future possibilities.

As you drink that next glass of water, let your curiosity run wild, and ask yourself the following: Where has this water been? Where did it originate? What path did it take to get into the glass? What is the difference between water from a spring and water from a pipe? Why does water rise upwards? Why does it frequently spring from high peaks? Why do wooden posts rot above water but not under it? How a fish can remain stationary against the current of a rapid stream without any movement? Why does water, upon cooling, condense only until it reaches 4 degrees Celsius, whereupon it starts to expand? How does the water in the depths of the sea get warmer below the 4 degree Celsius boundary layer, whereupon life begins anew? These questions may seem simple, but the answers are not. If one seeks these answers, one would have difficulty finding any other place of observation so rich in diversity and full of example as the region of the Jefferson State. III

Kirk Evans is a member of the Ashland Conservation Commission.



ROGUE VALLEY

Theater

- ◆ Oregon Shakespeare Festival in Ashland presents the final performances of the season on November 1: A Touch of the Poet by Eugene O'Neill at 2pm, and Shakespeare's A Midsummer Night's Dream at 8pm in the Angus Bowmer Theatre; Sandra Deer's Sailing to Byzantine in the Black Swan at 2pm, and Shakespeare's Measure for Measure at 8pm. Throughout each season OSF also presents backstage tours, an exhibit center, play readings, lectures, concerts and talks. Call for tickets and a 1999 brochure. (541)482-4331
- ♦ Oregon Cabaret Theatre presents its original *Panto* November 20 through December 31 at 8pm (previews November 18 and 19) with performances nightly except November 23, 26, December 1, 8, 15, 21, 24, and 25. Sunday Brunch matinees at 1pm. Part fractured fairy tale, part vaudeville, these exuberant shows are the traditional holiday entertainment in England. A crazy mixture of wit, puns, slapstick, cross-dressing, local jokes, music and dancing—a celebration for family and friends. Call for reservations and ticket information. (541)488-2902
- ◆ Actors' Theatre begins its holiday season with A.R. Gurney's *Dining Room*. Directed by Peter Alzado, the play continues through November 25. For tickets and more information call the box office. (541)535-5250
- ♦ The Department of Theatre Arts at Southern Oregon University presents Goodnight Desdemona (Good Morning Juliet), a comic take on the Bard by Canadian playwright Ann-Marie MacDonald, as the season's fall dinner theatre production November 5 through 22. Tickets (including dinner) are \$22/\$21/\$17. Regular Theatre Arts Season subscriptions to the three mainstage shows are available for \$40/\$38/\$29. Call for a brochure. (541)552-6348
- ♦ Barnstormers Little Theatre in Grants Pass presents *The Curious Savage* by John Patrick and Directed by Caroline Berkman November 13 through 29. This heart-warming play proposes that many of the world's unbalanced folk aren't in the asylum. A gentle reminder that kindness and happiness can be found in unusual places. Friday and Saturday curtain time is 8pm and Sunday matinee is 2:30pm. (541)479·3557

Music

◆ St. Mark's Episcopal Church, Fifth and Oakdale in Medford, will present a solemn Evensong for All Saints, sung by the St. Mark's Choir and people from the community on Sunday, November 1 at 7:30pm. Included in the service will be the Magnificat and Nunc Dimittis in F by Dyson, the Te Deum in C by Britten, as well as O Gracious Light by Hogan. Call Peggy Evans,

Director of Music for further information. (541)482-3075

- ♦ Craterian Ginger Rogers Theater presents All Night Strut on Sunday, November 1 at 7pm. A classy musical celebration of the 1930s and '40s, the audience is taken on a musical journey that touches down in Harlem, El Morroco, and the Stage Door Canteen with sounds of swing, jazz, blues, bebop, and classsics standards. Tickets are \$25/\$22/\$19 (Adults) and \$18/\$15/\$12 (Youth) and are available by calling the box office. (541)779-3000
- ◆ Southern Oregon University Program Board and Jefferson Public Radio present One World: A Series of Performances from Around the Earth. Opening the season is Dos Alas/Two Wings, an evening of Cuban Rumba and Puerto Rican Bomba Music and Dance with AfroCuba de Matanzas and Los Hermanos Cepeda on Monday, November 16 at 8pm at the Craterian Ginger Rogers Theater in Medford. Tickets are \$23/\$18/\$8-Reserved seating only. Also, on the same date at 4:30pm at the theater, AfroCuba de Matanzas will present a 90-minute workshop for experienced drummers just prior to the show. Call for more information and a season brochure. (541)552-6461 or online: www.jeffnet.org/performance
- ◆ Chamber Music Concerts presents the Vienna Piano Trio on Saturday, November 21 at 8pm. Selections include Haydn: *Trio in A Major*, *H.XV:18*; Smetana: *Trio in G Minor*, *Op. 15*; and Shostakovich: *Trio in E Minor*, *Op. 67*. All performances are held at Southern Oregon University's Music Recital Hall. Call for ticket information and a season brochure. (541)552-6154
- ♦ St. Clair Productions presents Odetta, known as the Queen of American Folk Music, and opening act Michael Johnathon, a folksinger for the '90s, performing in a benefit concert for Headwaters. The benefit takes place at the Craterian Ginger Rogers Theater on Saturday, November 7 at 8pm. Reserved seats are \$18 and available through the Northwest Nature Shop in Ashland or the Craterian box office in Medford. (541)779-3000
- ♦ Rogue Valley Symphony with Arthur Shaw, Conductor, presents its Symphonic Series II: Marimba! with Bonnie Boss; Godard Concerto Romantique; and Symphonies by Bizet Symphony in C, and Tchaikovsky Symphony No. 4. Dates, location, and ticket prices are: Friday, November 13 at 8pm, Assembly of God Church in Grants Pass \$18/\$16/\$10; Saturday, November 14 at 8pm, South Medford High School \$22/\$19/\$17/\$10; Sunday, November 15 at 4pm, Southern Oregon University Music Recital Hall \$27/\$23/\$10. Call for tickets and a season brochure. (541)770-6012



Odetta, the queen of American folk music will perform in Ashland on November 7.

Exhibits

- ♦ Schneider Museum of Art presents Across the Continents, Selections from the Permanent Collection, through December 12. The artists included in this exhibition are David Siqueiros, Rafael Canogar, Bernard Buffet, Women Painters of Mithila, pre-Columbian artifacts from Costa Rica, and a few ceremonial pieces from New Guinea. Museum Hours are 11am-5pm, Tuesday-Saturday, and First Fridays, 5-7pm. (541)552-6245
- ♦ Hanson Howard Gallery presents its Annual Christmas Collection of gallery artists with a First Friday Reception on Friday, November 6 from 5-7pm. Located at 82 N. Main Street in Ashland, gallery hours are 10:30-5:30 Tuesday-Saturday.
- ♦ During November, the florals and landscapes of June McPhail will be featured at the Valley Art Gallery, 323 ½ East Main Street in Medford. Working with oils and pastels over the past 30 years, Ms. McPhail describes her work as "realistic impressionism." A reception for the artist will be held Saturday, November 14 from 2-4pm. Continuing through November is a special exhibit of Jacksonville scenes, Jacksonville Past and Present. For more information contact the gallery. (541)770-3190
- ◆ Grants Pass Museum of Art in Riverside Park continues its display of works of Pamela Giesel's Painting studies of the Black men and women of the Western Frontier, Tom Silver's Northwest sphotographs, Steve Jensen's Carved wooden esculpture poles, Diane O'Grady's Wall and small

- sculpture through November 18. Museum hours are Tuesday-Saturday, Noon-4pm. (541)479-3290
- ♦ Wiseman Gallery at Rogue Community College presents Katherine Angel's To Embrace, juxtaposing laser-printed text with photographic collage to create a discourse between personal, factual, and cultural truths developing from her life experiences and struggles with cancer. From November 6, with a First Friday Art Night Reception on November 6, 6-8pm. Gallery hours are 8am-9pm Monday-Thursday, 8am-5pm Friday, 9am-4pm Saturday. 3345 Redwood Highway, Grants Pass. (541)471-3500, x224
- ◆ Gaylen Stewart's Science/Faith/Healing will be displayed at Firehouse Gallery at Rogue Community College from November 12. With a blanket of photographs as the catalyst for layers of imagery, Stewart creates an interrelated set of ideas that are about survival from cancer and his philosophical development. Corner of 4th and H Streets, Grants Pass. Gallery hours: 11:30am-4:30pm, Tuesday-Friday, 11am-

2pm Saturday. (541)471-3500, x224

Other Events

♦ Clayfolk presents its 23rd annual Pottery Show and Sale at Jackson County Expo in Central Point. The Show opens Thursday, November 19 at 6pm and continues through Sunday, November 22. Hours Friday and Saturday are 10am to 7pm and Sunday 10am to 4pm. This is considered to be the region's largest display of

- handmade pottery and sculpture featuring artists from southern Oregon and northern California. This annual event showcases over 40 clay artists working in earthenware, stoneware, porcelain, raku and pit firing. Creations include decorative and functional clay work, jewelry, sculpture, furniture, tile work and fountains. Admission is free. Dedicated to the advancement of ceramic art for over 20 years, it is a regional non-profit educational organization open to anyone who has an interest in clay. Clayfolk sponsors workshops with internationally known clay artists, offers a yearly \$1000 scholarship and has helped build the collection of ceramic books and videos in the Jackson and Josephine county library systems. For more information call. (541)535-5008
- ♦ Ninth Annual Women Works Arts and Crafts Show will be held on Saturday, November 28 from 10am until 4pm at Ashland Community Center, 59 Winburn Way. Artwork by local women includes jewelry, pottery, painting, sculpture and more. (541)488-1907
- ♦ The Craterian Ginger Rogers Theater presents Norman Foote on Saturday, November 28 in two performances at 11am and 2pm. This award-winning children's entertainer celebrates his Tour de Foote, as a standup comedian and a buoyant, off-beat singer, amusing and inspiring with tuneful music, zany humor, and outrageous props. Call for more information and tickets. (541)779-3000
- ◆ Rogue Gallery and Art Center continues its Drop In and Draw Program after school. School aged children are invited to explore a variety of media, examine gallery exhibits in depth, and CONTINUED ON PAGE 31



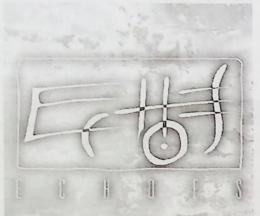
The pottery of Peppi Melick will be displayed at Clayfolk's annual Pottery Show and Sale, November 19-22 at the Jackson County Expo.





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WEEKNIGHTS · 8PM-10PM Rhythm & News



RECORDINGS

Craig Faulkner

The Queen of the Savoy

here is a poster on the wall in one of the studios here at Jefferson Public Radio. It's a picture of Ella Fitzgerald and the caption reads, "The First Lady of Song." Long before having been so deservedly named she had been known by many as "The Queen of the Savoy." What

follows are a few anecdotes from those early days and how she became part of the birth of swing. Chroniclers of human history often note the fortuitous nature of significant events. Our story here is one such, including a mixture of wit, whimsy, daring and innovation.

Beginnings are always arbitrarily conceived. This one springs from daring. On May 20, 1927 a young

aviator named Charles Lindgergh took off from New York and landed 33 hours later near Paris. It was an unbelievable feat. No one had ever made a non-stop solo flight to Europe. "Lindy Hops The Atlantic" was the headline at every news stand both here in America and on the continent. Lindbergh became a folk hero and along with the flood of accolades and commercial products there also emerged a new dance bearing his name. Credit for the coining is usually given to George "Shorty" Snowden who, when asked about a new dance style emerging in Harlem, reportedly off the cuff called it "The Lindy Hop." Quick-witted fellow he was.

Next comes innovation. In late 1927 Duke Ellington introduced the string bass and guitar into his orchestra, replacing the tuba and banjo. This gave the rhythm section a stronger pulse and drive and along with the influence of arrangers like Fletcher Henderson a new style of jazz began to emerge. It was called "swing" and that new

dance, the Lindy Hop, developed right alongside it. In fact many of the phrases, syncopations and arrangements of big band tunes were a direct result of the interaction of the musicians and the dancers. The principal home and spawning ground of the Lindy Hop was the Savoy Ballroom in

> Harlem and in 1933 a drummer and bandleader named Chick Webb was hired as the house band at the Savoy.

Enter next a 16 year old girl who takes a dare from her friends and enters the amateur night talent contest at the Apollo theater in Harlem. Ella Fitzgerald had planned to do a dance number but at the last moment, in a panic and on a whim.

began to sing. She fully expected to get "the hook" but to her astonishment she was well received and was even asked for an encore. She won the contest that night, and soon thereafter came to the attention of Chick Webb's front man, Bardu Ali, who brought her in to audition for the boss. Chick listened and in his characteristically grudging manner said, "Well, we're playing at Yale tomorrow. Get on the band bus and if they like you you've got the job."

It's curious that the career of such a prodigious talent could have turned on whimsy and the taste and caprice of a bunch of ivy league undergraduates. Ella Fitzgerald is among the undisputed royalty of American popular music and this is how it all began for her. Within a short time Chick Webb had turned his orchestra into a showcase for this young girl singer. The musicians loved Ella. Her phrasing and sense of rhythm were impeccable and what's more, when she wasn't up on the bandstand singing a song she was out on



IT'S CURIOUS THAT THE

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the dance floor doing The Lindy Hop with her friends. She was indeed "The Queen of The Savoy."

Ella Fitzgerald's earliest recordings were made with the Chick Webb Orchestra during the heyday of Swing from 1935 to 1941. They are available on a Decca four CD set entitled Ella Fitzgerald - The Early Years. It has been argued that the swing orchestra format actually imposed a limitation on Ella Fitzgerald and prevented her from exploring and developing the full range of her musical talents. Though perhaps justifiable in the abstract, the element of affection and personal loyalty should not be forgotten. Ella Fitzgerald was an orphan and Chick Webb became her legal guardian. He was her father, not only legally but musically and professionally as well. During the 1930s she repeatedly and steadfastly refused lucrative offers to front other orchestras. Chick Webb died from tuberculosis of the spine in 1939 and-partly because of her devotion and gratitude to Chick-Ella kept his band together for another two years after his death. She would eventually go out on her own, where she would soon reach beyond the confines of the swing orchestra format and begin to achieve the international acclaim that has made her a household name. These early recordings remain an essential part of her legacy. If you're a swing dancer they're a "must have." If your response to big band swing is more cerebral or restrained it is still a collection to treasure—the gestational phase of arguably the finest singer of all time.

Craig Faulkner teaches swing dancing in the Rogue Valley and is the producer and host of American Rhythm heard Saturday evenings from 6 to 8pm on Jefferson Public Radio.

RTSCENE From p. 29

learn to be cooperatively creative in a pleasant, supportive environment. The schedule matches the school calendar and runs while school is in session all year long. Call for more information. (541)772-8118

KLAMATH FALLS

Theater

♦ Linkville Players presents You Can't Take It With You by George S. Kaufman and Directed by Laura Allen, November 20 through December 12, with evening performances at 8pm. This hilarious comedy is the story of a gloriously eccentric family who live for the moment and do not worry about such trivial and mundane things as money. Call for more information and tickets. (541)884-6782

Music

- ◆ Klamath Symphony will perform at the Ross Ragland Theater on November 14. Call for time and ticket information. (541)884-LIVE
- Diamonds, a 60's sensation, will entertain crowds with their hit tunes at the Ross Ragland Theater on November 20. Call for time and ticket information. (541)884-LIVE

Other Events

- Ross Ragland Theater presents the following: Oregon Ballet will perform Moving Signatures, a nontraditional ballet on November 4; Bill Engvall, one of country's top comedians, fills the theater with outrageous comments on November 5. Call for performance times and ticket information. (541)884-LIVE
- ◆ The Klamath Art Association presents its Annual Christmas Showcase of artistic gifts and decorations November 7 through December 6 from 11am until 3pm. Located at 120 Riverside Drive, call for more information. (541)883-1833

Umpqua Valley

Theater

◆ Umpqua Actors Community Theatre presents Guilty Conscience with Ross Adams in his directorial debut, November 20 through December 12. The satiric jabs at the criminal justice system are sure to make this thriller with a touch of comedy an audience favorite. Show times are Friday and Saturday evenings at 8pm with Sunday matinees at 2pm. The Betty Long Unruh Theatre is located at 1614 West Harvard, in the Fir Grove section of Stewart Park in Roseburg. Tickets are available at Ricketts Music, the Emporium, and the Umpqua Valley Arts Center. (541)673-2125

Music

- ◆ Umpqua Community College, Fine and Performing Arts Department presents the following: Umpqua Singers in Concert, Directed by Jason Heald, at the Douglas County Library at 4pm on November 4; Roseburg Community Band, Conducted by John Pecorilla, at Jacoby Auditorium at 7:30pm on November 14; Chamber Orchestra and Concert Choir, Conducted by Jason Heald, at Jacoby Auditorium at 7:30pm on November 24. Call for more information. (541)440-4691
- Roseburg Community Concert Association presents Nkenge Simpson, Soprano, on the Jacoby Auditorium stage on Saturday, November 21 at 7:30pm. Winner of the 1995 Leontyne Price Vocal competition, Ms. Simpson has performed nationally and internationally in operas and recitals. In addition to the concert stage, she has had leading roles in The Magic Flute and Porgy and Bess with the Aspen Opera Theatre. Call for more information. (541)673-6754

Exhibits

◆ Umpqua Community College, Fine and Performing Arts Department presents Illustration: On Fiber and Paper, November 2 through December 4. Featuring the work of Jeff Spackman **CONTINUED ON PAGE 33**



Gaylen Stewart's "Conclusion of Reason," on display at Firehouse Gallery at Rogue Community College.

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- Dr. T. Berry Brazelton





The Parent's Journal with Bobbi Conner features interviews with nationallyprominent pediatricians, authors, educators, psychologists, and others who care for and about children.

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News & Information



COMPACT DISCOVERIES

Fred Flaxman

America's Greatest Composer

THIS PIECE WOULD BE A GOOD

CANDIDATE FOR MOST

GORGEOUS POPULAR SONG

EVER WRITTEN IF THERE

WASN'T SUCH STIFF

COMPETITION FROM SO MANY

OTHER GERSHWIN PIECES.

ho do you think is America's greatest composer: Aaron Copland? Leonard Bernstein? Richard Rogers? Jerome Kern? Irving Berlin? Edward MacDowell? Howard Hanson? Amy Beach? Amy Who? Charles Ives? Someone else?

Without a moment's hesitation, I would choose George Gershwin, and not iust because I'm writing this as we celebrate the 100th anniversary of his birth. I'd pick GG for three reasons: (1) melody, (2) harmony, and (3) rhythm. because Yes. George Gershwin excelled at all three of the elements which make music music.

And in each case he did so in a manner which was truly original and captivating.

"I Got Rhythm" certainly was true of George. And the piece that he wrote with that famous title is a rhythmic haiku. Its basic melody uses only five notes, the rest being all rhythmic variation of those same tones. (The famous theme from Beethoven's Fifth Symphony uses only four notes, the first three being the same, and Ludwig does a lot more to develop them. But then no one would call his work exactly "haiku.") A few other examples of Gershwin's most dynamic rhythms are "Jasbo Brown's Blues" from Porgy and Bess, "Fascinating Rhythm," and the first and third of his three piano preludes.

Fortunately for the compact disc buyer, these pieces can all be found on a single CD: George Gershwin's Song Book & Other Music For Solo Piano with Leonard Pennario (Angel CDC-7 47418 2). It's an alldigital recording which has been around for a while now (since 1986), but I like Pennario's performance and, of course, I think the "Song Book" is essential to any Gershwin

collection. However, there is one thing that bothers me about this CD: it seems to have been recorded in an empty dance hall just after the drapes were removed for cleaning - the sound has too much echo.

This CD also has many examples of

Gershwin's melody and harmony at their best. "The Man I Love" is an example of both. This piece would be a good candidate for most gorgeous popular song ever written if there wasn't such stiff competition from so many other Gershwin pieces. I adore the way the harmony keeps descending an imaginary staircase under the melody, step by

step. Goose-bumps result!

Of course, I wouldn't blame you if you wanted a CD with Gershwin's songs on which the songs are actually sung, as opposed to just being played on the piano. And there are many such CDs to choose from, as you might guess. I have Maureen McGovern's CD (CBS MK 44995), which, I'm afraid I'm not crazy about. It was recorded live, and the nightclub atmosphere is not my cup of tea. But it may be just right for those who like mixed drinks. More seriously, I find her interpretations overdone, overworked and overly sexy. I prefer a less tortured approach, the kind favored by Kiri Te Kanawa in her EMI Classics CD (CDC 47454).

One of my favorite versions of Gershwin's songs is neither performed on the piano or sung. It is the orchestral track from Woody Allen's film Manhattan. The music was orchestrated and adapted by Tom Pierson and performed, appropriately enough, by the New York Philharmonic, conducted by Zubin Mehta. This is an analog recording transferred to CD, but the

sound is quite acceptable. However, this CBS recording (MK 36020) is old (1979), and may be hard to find. Yet, last time I looked, it was still in print and available... at least in theory. It is well worth tracking down, though I doubt many, if any, would turn up in used record stores!

A relatively more recent CD (1987), one which is all digital and all fun, is the worldpremiere recording of the original orchestrations for the overtures to the Gershwin musicals Girl Crazy, Of Thee I Sing, Tip-Toes, Primrose, and Oh, Kayl as well as the suite from the 1937 RKO film A Damsel in Distress. These overtures consist of one gorgeous Gershwin melody after another. The sound is superb. The original orchestrations have a delightful way of bringing you back to the 1930s. Yet I prefer the Manhattan collection for its excellent selection of the best of Gershwin's tunes combined with orchestrations which seem absolutely perfect for the material and romantic performances which are moving without being overblown.

I have emphasized Gershwin's songs, until now, because Gershwin was most prolific in this medium in his tragically short life. In my opinion he turned out more great tunes per try than anyone since Schubert. But another reason for considering Gershwin as this nation's greatest composer is his success in combining jazz, blues and classical music in his long-form compositions Rhapsody in Blue, Piano Concerto in F and An American in Paris. He did this more skillfully than anyone before or since. You can have all three of Gershwin's orchestral masterpieces on one digitallyrecorded CD with André Previn playing the piano and conducting the Pittsburgh Symphony Orchestra. But there are many other fine choices in case you can't find this Philips classic release (412 611-2), which dates from 1984.

Also in 1984, Gershwin's original version of An American in Paris for two pianos was recorded in a dynamic, exciting performance by France's extraordinary sister duo, Katia and Marielle Labèque (EMI CDC 7 47044 2). This recording, which runs only about 41 minutes, also includes Percy Grainger's "Fantasy on Gershwin's 'Porgy and Bess' for Two Pianos." It is surprising how well An American in Paris works for two pianos, considering how colorful it is in its orchestral version, complete with authentic Parisian taxi horns! Grainger's "Fantasy on 'Porgy and Bess'" is less suc-

cessful, but is worth hearing and having.

Speaking of Porgy and Bess, Gershwin lovers will want to have at least the highlights from this score in their CD collections. In my view, not only is this the greatest American opera ever written, there is nothing else that comes even close. You'll find as many gorgeous melodies in this work as you would in the most melodic operas by Puccini and Verdi. I find the story even more moving, judging by the number of tears I shed at the end. I recommend yet another 1984 recording (Philips 412 720-2) which features Simon Estes as both Porgy and Sportin' Life and Roberta Alexander as Bess. The Berlin Radio Symphony Orchestra is led by Leonard Slatkin.

Which Gershwin CDs would you take if you could only take seven to a tropical island paradise? Believe it or not, this usually hypothetical question was a real one for me very recently as my wife and I moved from Southern Oregon to Palm Beach, Fla. We had only so much room for CDs in our stationwagon, and the Gershwin CDs I mentioned here are the ones we took.

Fred Flaxman is completing a new book called Life, Liberty and the Pursuit of Monica Lewinsky... and Other Outrageous Opinions. He may be reached at fflaxman@unidial.com.

ARTSCENE From p. 31

and Rose Momsen; a display of children's book and quilts illustrations in the Art Gallery. (541)440-4691

OREGON COAST

Music

♦ Friends of Music presents another in its Redwood Theatre Concert Series on Sunday, November 15 at 3pm. Dmitry Yablonsky, cellist and conductor, will be accompanied by Oxana Yablonskaya, pianist and Juilliard School professor, in a program that includes Shostakovich and Chopin. The duo has performed world-wide including a sold out Carnegie Hall concert. Tickets for the Brookings-Harbor performance are \$10/\$2. Call for more information. (541)469-4243 or (541)469-7963

Exhibits

♦ Coos Art Museum presents the watercolor paintings of Judy Morris and Chris Keylock William, November 6 through January 9, 1999, and the Watercolor Society of Oregon traveling exhibit through December 12. Located at 235 Anderson in Coos Bay, call for more information. (541)267-3901

NORTHERN CALIFORNIA

Music

◆ DNACA (Del Norte Association for Cultural Awareness) presents Martin Hayes and Dennis Cahill, Irish Fiddle with Guitar Accompaniment, on Friday, November 6 at 7:30pm in Crescent Elk Auditorium, 10th and G Streets, Crescent City. Call for tickets and a season brochure. (707)464-1336

- ◆ Shasta College Center for Arts, Culture, and Society presents the following in Shasta College Theatre: the play Hot L Baltimore, November 5-7 and 12-14 at 8pm, and November 8 and 15 at 3:15pm, Admission \$6/\$4; Community Jazz Band Concert on November 18 at 7:30pm, Admission \$4/\$3; and Community Band Concerts on November 20 and 21 at 7:30pm, Admission \$4/\$3.Call for more information. (530)225-4761
- ♦ Mount Shasta Concert Association celebrates its 46th Season with a performance by Bill Schustik, folksinger, on Sunday, November 22 at 7:30pm. In a new show, *The Pirate*, Schustik returns as singer, musician and storyteller. Having performed for four presidents at the White House, done concerts at Lincoln Center and thrilled audiences with tales and music of America's history, Schustik is also part of America's Armed Forces Radio Network. Call for tickets and information. (530)926-4468

Exhibits

♦ Shasta College Center for Arts, Culture, and Society presents the Faculty Art Exhibit in the Shasta College Gallery, Building 300, November 9 through December 9. (530)225-4761



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singer/songwriters, new acoustic sounds, and cutting-edge contemporary music. Open Air hosts, Maria Kelly and Eric Alan guide a daily musical journey which crosses convention and shadows boundaries. Seamlessly bridging a multitude of traditions and genres Open Air is invigorating yet relaxing, hip yet nostalgic.



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Open Air a fresh addition to your daily routine.





BOOKS

Alison Baker

Outside Passage: A Memoir of an Alaskan Childhood

SHE SLIPS INTO THE PRESENT

TENSE TO RELATE HER OWN

EXPERIENCES, AS IF SHE'S

DESCRIBING SCENES

SHE'S LOOKING AT, OR

WATCHING HERSELF DRIFT

THROUGH DREAMS.

By Julia Scully Random House, 1998

he ability to recall past events varies remarkably from person to person. Some people seem to remember everything that ever happened to them: Frank McCourt's bestselling Angela's Ashes overflows with the details he could dredge up from the deep harbor of recollection. Oth-

ers of us struggle to remember our childhoods, and what bobs up from the past are incomplete scenes, fragments of dialogue, misinterpreted gestures: memories with about as much substance as dreams. Julia Scully's Outside Passage: A Memoir of an Alaskan Childhood is a lovely example of the latter. Like an impressionist painter, she lays out her childhood as it

appears in her own mind's eye, reinforcing it with a framework of dates, addresses, and public events.

Her early childhood was spent in Depression-era San Francisco. After her father's suicide, her mother, Rose, unable to support Julia and her older sister, Lillian, put them in an orphanage and headed for Alaska. Rose did not find her fortune there. What she found was a roadhouse in the Alaskan bush, where she served miners during the summer months; and Hessel, a married man in Nome, where she spent her winters.

It was three years before Julia and Lillian, aged 11 and 14, sailed to Alaska to join their mother. The life there was easygoing—the girls helped at the roadhouse, but had no real responsibilities, and they mingled freely with the men who came in now and then from the gold mines. Rose's relationship with Hessel was never discussed. World War Two reached Alaska just as Julia

headed into adolescence. The miners enlisted, the roadhouse was closed, and Julia's life was suddenly filled with soldiers.

Over the next few years, buffeted by the vicissitudes of war and its aftermath, romance and, above all, the need to make a living, the family move back to San Fran-

cisco, then return to Nome; go to Fairbanks for mysterious medical "treatments" her mother won't discuss, then back to Nome again.

Through it all, they never speak of the past. "We don't speak of it, of any of it...memories are not to cherish, but to leave behind...It will be years—a lifetime, really—before I understand the value of

memories, before I grasp that they are, in fact, the essence of life, and before I try to reclaim them."

Julia Scully was editor of Modern Photography for many years, so it's not surprising that she approaches those memories as if they're a series of snapshots. After she outlines the facts of her life in past tense, she slips into the present tense to relate her own experiences, as if she's describing scenes she's looking at, or watching herself drift through dreams. Bit by bit, she fits the fragments she remembers into a collage of memories.

Like all of us, she finds that she is continually revising and reinterpreting those memories in the light of her adult understanding. She begins to guess at what drove her father to suicide; she starts to understand the relationship between her mother and Hessel, the married man; and long after her mother's death, she chances upon a newspaper article that explains—probably—

Rose's mysterious malady and the move to Fairbanks.

But the absolute truth about the past is ungraspable, and the things we think we know about it can never really be verified. Scully says that, for a long time, her sister refused to discuss their childhood. "And because of that, because of [Lillian's] silence, I didn't hear the truth for many, many years. When she finally could talk about it, what she tells me is that she remembers none of it... she has no memory of her childhood at all."

"And so," Scully tells us, "I realized that I was alone." But when she goes back to the past in these reminiscences, she takes her readers with her. Julia Scully may never know what's "true" in her memories, but in *Outside Passage* she has put them together into an absorbing, poignant portrait of her life.

Alison Baker is at work on a memoir about living in Ruch, Oregon.



A Prairie Home Companion

With GARRISON KEILLOR

Saturdays at 3pm Sundays at 12 noon News & Information

POETRY

Lenin's Typewriter

BY CLEMENS STARCK

Sparrows and pigeons. No squirrels. Crows. A tank on a pedestal. T-34.

Photograph this, with the weeds overtaking the wrought-iron fence and the shattered statue of a Young Pioneer.

Remember, first there was the Revolution, then there was the War.

Defenders of Leningrad, take your positions. One with a shovel, another a rifle—you shall be cast in bronze.

Trash on the sidewalk along the canal. Dogshit and broken glass. A marble plaque commemorates V.I. Lenin's having hidden out here once, July of 1917.

And in the Smolny is Lenin's typewriter— squatting there like some infernal dream machine, still spitting out in Russian letters recipes for revolution.

Clackety-clackety-clack...

Inkstand, green felt, a gooseneck lamp and the trusty Underwood what more do you need to change the world?

But those prescriptions went awry.
They're selling them on the street for souvenirs.
Come to Russia, and bring cash! Maybe
you can make a deal—
on an icon or a cathedral,
a typewriter
or a tank.

Clemens Starck's book Journeyman's Wages (Story Line Press) won the Oregon Book Award in 1996. "Lenin's Typewriter" is from a new collection of poems and commentary, Studying Russian on Company Time, which Silverfish Review Press will publish next year. The book is based on Starck's two trips to Russia in the 1990s. He lives in Dallas, Oregon, and in September visited the Rogue Valley to read his poetry and teach a writing workshop.

Writers may submit original poetry for publication in the *Jefferson Monthly*.

Send 3-6 poems, a brief bio, and a SASE to:

Patty and Vince Wixon, *Jefferson Monthly* poetry editors, 126 Church Street, Ashland, OR 97520.

Please allow two to four weeks for reply.

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GREAT NEIGHBORHOOD, GREAT PRICE. Wonderful 1950's built 4 bedroom, 2 bath, recently remodeled with lots of TLC. Located above the Boulevard, this well kept Ranch style home boasts hardwood floors, fireplace, and a huge private backyard. Get inside this one. \$159,000. (#985302) Jim Bourque, Ashland Homes Real Estate, 541-482-0044.

CREEKSIDE · AND LUSH GARDENS surround this charming 2 bedroom home that's hidden in the trees on .40 acres of enchanted land. Enjoy the large decks, enjoy the soothing waters and antics of the bird population that chatter in the trees. Just listed at \$149.500. (#984739) Pat Warner, Ashland Homes Real Estate, 541-482-0044.

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Goods (for rent, for sale, wanted)

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A Jefferson Monthly classified ad can help you rent a home, sell a car, or tell people about a service you provide.

Each month approximately 7,000 people receive the Jefferson Monthly in 11 counties of Southern Oregon and Northern California.

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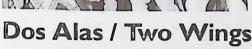
SOU Program
Board and
Jefferson Public
Radio present











Monday, Nov. 16, 8:00 pm Craterian Ginger Rogers Theater, Medford Reserved Seating Only General Public \$18 and \$23 SOU Students/Children (0-12) \$8



Wednesday, January 13, 8 pm Craterian Ginger Rogers Theater, Medford Reserved Seating Only

General Public \$19 and \$27, SOU Students/ Children (0-12) \$8



Anonymous 4

Thursday, February 11, 8 pm SOU Music Recital Hall, Ashland

Reserved Seating Only
General Public \$27
SOU Students/Children (0-12) \$13



Ursula K. Le Guin & Todd Barton Lao Tzu's Tao Te Ching

Friday, March 5, 8 pm (Book I)
Saturday, March 6, 8 pm (Book 2)

SOU Music Recital Hall, Ashland Reserved Seating Only General Public \$19 (each performance) SOU Students/Children (0-12) \$8



The David Grisman Quintet

Thursday, April 8, 8 pm

Craterian Theater, Medford Reserved Seating Only General Public \$22 and \$29 SOU Students/Children (0-12) \$13

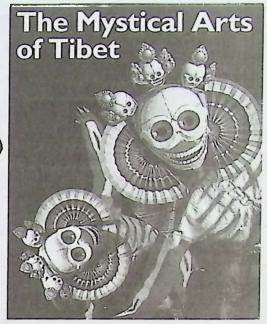
To order tickets:

By mail:

SÓU Program Board, Tickets 1250 Siskiyou Blvd., Ashland, OR 97520

Phone:

541-552-6461 or 541-779-3000 (Craterian Events Only)



Friday, January 22, 8 pm Saturday, January 23, 8 pm

SOU Music Recital Hall, Ashland Reserved Seating Only General Public \$23 SOU Students/Children (0-12) \$8



Ladysmith Black Mambazo

Thursday, March 11, 8 pm

Craterian Ginger Rogers Theater, Medford Reserved Seating Only General Public \$29 and \$33 SOU Students/Children (0-12) \$13

OnLine: www.jeffnet.org/performance

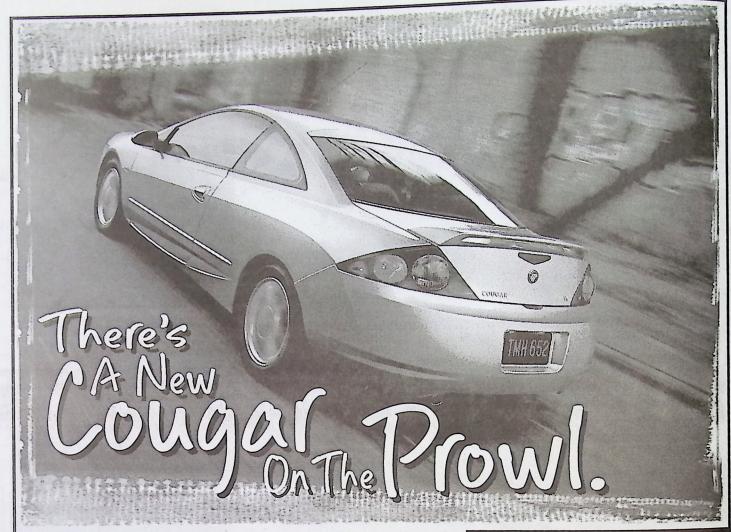
In person:

Cripple Creek Music, Ashland; SOU Raider Aid; and Craterian Theater Box Office (Craterian Events ONLY).

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